

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3734.

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SATURDAY, MAY 20, 1899.

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## LITERATURE

## THE CENTENARY OF THOMAS HOOD.

*Poems of Thomas Hood.* Edited by Alfred Ainger. 2 vols. (Macmillan & Co.)

*Hood in Scotland.* Reminiscences collected and arranged by Alex. Elliot. (Dundee, Mathew & Co.)

THOMAS HOOD was born on May 23rd, 1799, just a hundred years ago next Tuesday. His life of brave humour closed nearly forty-six years later, on May 3rd, 1845. The larger part of it was a constant struggle against poverty, disease, and misfortune, and he died a weary man, with many of the brighter ambitions of his youth unfulfilled. But he had won his way to the heart of the public, for he had a sure touch upon the laughter and the tears of average humanity. The high-water mark of his praise is in the lines of one greater than himself—Walter Savage Landor:—

Jealous, I own it, I was once—  
That wickedness I here renounce.  
I tried at wit—it would not do;  
At tenderness—that failed me too:  
Before me on each path there stood  
The witty and the tender Hood.

But time is a mighty wrecker of reputations; and now, save for a few pieces, such as 'Fair Inez' and "I remember, I remember," which have found their way into all the anthologies, we doubt whether Hood retains his hold upon the readers of a new generation. It would be a pity should oblivion become his fate. His 'Complete Works,' indeed, are a considerable undertaking; but the same cannot be said of the two volumes of poems which Canon Ainger has edited for the admirable "Eversley Series." These form a pleasure of reasonable proportions, which repays the lingering. The editor has prefixed an introductory memoir, which is as readable and, in the main, as just an estimate of Hood and his work as could be desired. Occasionally, perhaps, the milk of human kindness overruns the critical faculty in Canon Ainger. We should ourselves use the term "genius" in a somewhat less extended sense than he does, and we fancy that Hood would have smiled to hear it applied so freely to his own

very real and individual talent. And, in fact, the memoir depicts no genius—only a man with a distinct turn for letters, and a still more distinct turn for honest and right living.

Of Hood's earlier days but little is exactly known. Mr. Elliot's investigations have made it clear that his own 'Literary Reminiscences' are too deeply tinged by his love of humorous statement to be depended on with any great confidence. But it appears that he was sent as a lad into a counting-house in the City, was withdrawn through ill health, and after two or three idle years in the saner breezes of Scotland was apprenticed to an engraver. His literary career began in 1821, when he was made assistant editor of the *London Magazine*. This brought him into contact with a band of brilliant contributors to that periodical, amongst whom were Charles Lamb and William Hazlitt, John Hamilton Reynolds and Barry Cornwall. Like Reynolds, whose sister he married, Hood fell under the dominant influence of Keats. His earlier poems were published in the *London Magazine* up to about 1823, when he left the staff, and afterwards in the various annual albums—"Forget-me-nots" and "Keepsakes" and "Friendship's Offerings"—which were just becoming fashionable. In 1827 he published 'The Plea of the Midsummer Fairies, and other Poems.' This was destined to prove his only volume of serious verse, for unfortunately he had already acquired a reputation as a humourist, and the public declined to listen to him in any other capacity. Hood had his living to make, and he turned with a sigh to the perpetual rôle of jester which fate had marked out for him. Some reflections of his own in an apology for one of his rare deviations from this course form a touching commentary:—

"Because I have jested elsewhere, it does not follow that I am incompetent for gravity, of which any owl is capable, or proof against melancholy, which besets even the ass. Those who can be touched by neither of these moods rank lower indeed than both of these creatures. It is from none of the player's ambition, which has led the buffoon by a rash step into the tragic buskin, that I assume the sadder humour, but because I know from certain passages that such affections are not foreign to my nature. During my short lifetime I have often been as 'sad as night,' and not, like the young gentlemen of France, merely from wantonness. It is the contrast of such leaden and golden fits that lends a double relish to our days. A life of mere laughter is like music without its bass; or a picture (conceive it) of vague, unmitigated light; whereas the occasional melancholy, like these grand rich glooms of old Rembrandt, produces an incomparable effect and a very grateful relief."

The famous series of 'Comic Annuals' began in 1830, and lasted for some ten years. About the same time Hood became a writer in the *Athenæum*, then itself a young venture, and the intimate friend of its proprietor and editor, Charles Wentworth Dilke. The most important of his many contributions to these columns was no doubt the famous 'Ode to Rae Wilson, Esq.,' of August, 1837. Mr. Rae Wilson was a Scotch Presbyterian, the writer of feeble and pretentious volumes of foreign travel. "His religion," says Canon Ainger,

"was of the narrowest puritanical type; and the main object of his travel was to glorify Pro-

testant England at the expense of the benighted Romanist or Mahomedan. Each of his books contained, besides its main subject, light and airy digressions upon the current literature of the day, criticised always from the same exclusive standpoint, and unmitigated by even a grain of humour. Hood had been for some years a chief object of his virulent contempt."

In 1837 appeared Wilson's 'Notes Abroad and Rhapsodies at Home,' in which he attacked Hood on the ground of alleged flippant allusions to the Scriptures. Hood, who, although a man of deeply religious temperament, had the strongest distaste for cant and all uncharitableness, turned and rent him in the 'Ode.' The stinging satire is heightened by the modesty and good sense of the inevitable references to the writer's own indicted personality; nor did Hood's unique power of using wit to point a serious thesis ever find vent in happier epigram:—

Well!—be the graceless lineaments conft!  
I do enjoy this bounteous beauteous earth;  
And do upon a jest

"Within the limits of becoming mirth";—  
No solemn sanctimonious face I pull,  
Nor think I'm pious when I'm only bilious—  
Nor study in my sanctum supercilious  
To frame a Sabbath Bill or forge a Bull.  
I pray for grace—repent each sinful act—  
Peruse, but underneath the rose, my Bible;  
And love my neighbour far too well, in fact,  
To call and twit him with a godly tract  
That's turn'd by application to a libel.  
My heart ferments not with the bigot's leaven,  
All creeds I view with toleration thorough,  
And have a horror of regarding heaven  
As anybody's rotten borough.

The last two lines have found their way to be a "familiar quotation." So have these:  
A man may cry 'Church! Church!' at every word,  
With no more piety than other people—  
A daw's not reckon'd a religious bird  
Because it keeps a-cawing from a steeple.

And one may wonder that the same fate has not been shared by the inimitable conclusion, with its insinuated comparison of Hood's adversary (abundant in words and in lack of charity) to the male ass of the apologue:—

He doesn't give no milk—but he can Bray.

In 1834 Hood fell upon evil days. Family troubles, constant ill health, and the burden of debt harassed him to the limit of endurance. Like many literary men, he was not successful in handling business matters, and the failure of a firm in which he was involved brought him to the verge of ruin. He refused, however, to become bankrupt, and retired, for the sake of economy, first to Coblenz, and then to Ostend. Unfortunately, neither place suited his health, and he was obliged to return to London. An offer of work on the *New Monthly Magazine* restored him to more favourable circumstances, and in 1841 he succeeded Theodore Hook as editor. In 1843 his 'Song of the Shirt,' published in the Christmas number of *Punch*, made an immediate sensation. 'The Haunted House' and 'The Bridge of Sighs' belong also to this Indian summer of his life. It was not destined to last. Hard work, anxiety, and unsuitable climates had over-tried a constitution never strong, and organic disease of the heart had declared itself. Hood was in harness almost to the end, and in 1844 published Browning's 'Garden Fancies' in a magazine which he had started under his own name. This is his last link with later generations. In January, 1845, he wrote

two pathetic stanzas, ending respectively "I smell the mould above the rose" and "I smell the rose above the mould," and in May he died courageously as he had lived.

There is no doubt that Canon Ainger strikes the right critical note upon Hood when he maintains that the popularity of his "inferior gift" as a "funny man" prevented him from following the natural bent of "his truest, as well as his highest, faculty," that of a poet. His career, indeed, seems to be one of the minor tragedies of literature. The 'Comic Annuals' are neither here nor there. They contain some excellent puns, neatly introduced.

The parson told the sexton;  
And the sexton tolled the bell,

is a marvel of simplicity. We do not, however, rate puns in general, or Hood's puns in particular, quite so highly as Canon Ainger appears to do. 'Miss Kilmansegg and her Precious Leg,' which Canon Ainger chooses to print as serious, will probably be preserved by its astonishing "go" and fertility of invention. But of the rest how little can endure! Humour is the most fleeting of all literary qualities. Its days are far less than the proverbial three score years and ten. No man can laugh at his grandfather's jokes, and even Shakspeare's clowns are to-day too often, as the French say, *épatants*. Hood's comic poems, moreover, are full of topical allusions. They glance lightly over contemporary episodes and forgotten personalities. The following lines are from the 'Ode to W. Kitchener, M.D.':—

Great was thy Evening Cluster!—often grac'd  
With Dollond—Burgess—and Sir Humphry Davy!  
'Twas there M'Dermot first inclin'd to Taste,—  
There Colborn learn'd the art of making paste  
For puffs—and Accum analysed a gravy.  
Colman—the Cutter of Coleman Street, 'tis said  
Came there,—and Parkins with his Ex-wise-head,  
(His claim to letters)—Kater, too, the Moon's  
Crony,—and Graham, lofty on balloons,—  
There Croly stalk'd with holy humour heated,  
Who wrote a light-horse play, which Yates completed.

There is a great deal of this sort of thing in Canon Ainger's second volume, and served up as he serves it, without a commentary, it is completely unintelligible to the ordinary reader. With a commentary, however, it would be worse, for a joke which calls for a commentary comes perilously near that other kind which requires to be certified on affidavit.

On the other hand, Hood possessed many of the qualities of a real poet. If 'The Song of the Shirt' and 'The Bridge of Sighs' are set aside as inspired doggerel, his imaginative career practically began and ended with the solitary achievement of 1827. 'The Plea of the Midsummer Fairies, and other Poems,' is immensely under the spell of Keats. There are the lax rhythms, the swooning sentiment, the profusion of imagery. The very themes are borrowed. An 'Ode to Melancholy' treads on the heels of an 'Ode to Autumn.' But withal one finds a genuine feeling for beauty and potential command of appropriate expression thereof that were Hood's own—that Keats could stimulate, but could not impart. Turning the pages at random, one comes on a dozen felicities that strike the eye. There is the address to departing summer:—

Farewell!—on wings of sombre stain,  
That blacken in the last blue skies,  
Thou fly'st; but thou wilt come again  
On the blue wings of butterflies.

There is the description of the dead, with whom

Time  
Slept as he sleeps upon the silent face  
Of a dark dial in a sunless place.

There is the half-humorous touch of the  
gentle peasant clad in buff and green,  
Like a meek cowslip in the spring serene.

Hood had much to learn—brevity and concentration, the skill of seeing for himself instead of through the medium of an overpowering imagination. But no one can read these tender, pretty poems without realizing that the writer had the real stuff of imaginative creation in him, and that, under happy conditions, he might have gone far. The conditions were not to be, and Hood had to lay aside the poet's coronal and take the wages of the honest labourer for house and home.

*The Break-up of China.* By Lord Charles Beresford. (Harper & Brothers.)

It is difficult for us to say much of Lord Charles Beresford's book. It does not profess or pretend to be literature, and it has been gutted of its political contents by the quotations of the daily papers.

The main fact that strikes us about it is the conflict between its title and its policy. While Lord Charles Beresford's doctrine is that of the open door, as against that of spheres of influence, he believes that China is going to pieces, and does not point out practical methods by which the unity of the country, on which the treaties and the open door depend, is to be preserved. The Chinese all tell him in the conversations which he relates that Russia would not allow that reorganization of the Chinese army which he suggests to them, and Lord Charles does not attempt to dispute that view. The author's explanation of the apparent discrepancy between the suggestion of the title and the doctrine of the book would doubtless be that, while the present policy of the Powers will destroy China, a different policy adopted by this country, with the support of the United States, of Germany, and of Japan, would produce the opposite effect. He admits, however, that in the United States, while he found much friendliness, he discovered no wish for practical action. As regards Germany, that empire will give primary consideration to her European interests and desire to be on good terms with Russia. Japan is prepared for alliance in China with ourselves. The effect of this volume may possibly be some movement in the direction of common action between the Powers in recommending the reform of the Chinese army; and even if it might be necessary that Germans should be employed in the officering of the army, to the exclusion of British and Japanese, the result in China, as in Turkey, might prove to be an indefinite prolongation of the *status quo*.

If we compare some of his speeches in China, and a recent article from his pen, with his book, Lord Charles Beresford has, we find, evidently excluded from the last much that would show hostility towards Russia. We do not mean personal hostility, but hostility

on the part of British, and we may add of American, German, and Japanese interests in China, to Russian and to French policy.

In his account of Wei-hai-wei Lord Charles Beresford hardly tells us as much in his text as he does in his table of contents, where he summarizes his views: "A good mercantile port, but for our consent to Germany closing the door." Evidently Mr. Balfour was mistaken in telling the House of Commons that no one not a lunatic would wish to trade at Wei-hai-wei, for apparently all that prevents trade there is our promise to the Germans. In the same chapter Lord Charles Beresford says that in the event of our desiring to help the Chinese to organize their defensive forces the place would be suitable for commencing to train either naval or military forces. He does not allude to the statement of the Duke of Devonshire in the House of Lords, when Wei-hai-wei was occupied, to the effect that it was the intention of the Government to train Chinese bluejackets there for China. It is evident that the Chinese are afraid to ask us to train either their troops or sailors, because they know that such a demand would be an immediate preliminary to a more pressing demand by Russia, and that their capital lies open to that Power. In his military account of Wei-hai-wei Lord Charles Beresford omits the fact that the wideness of the mouth of the harbour makes it a harbour exposed to torpedo-boat attack, which in the case of Portland—a naval harbour at a similar distance from possible torpedo-nests—we are guarding against by vast expenditure on a stone breakwater to close the entrance.

A most attractive and valuable chapter, and one which is important to many who are not specially interested in China, is that on currency, called "Finance and Currency." What Lord Charles says about the relative value of copper "cash" and of silver is most curious, and should be read by mono-metallists and bi-metallists alike. But the chief value of the work—and it is great—is that the author faithfully reports the opinions of all the leading authorities upon the subject, both Chinese and British, and especially of all those in China and Japan who best understand the conditions of trade and the prospects of the Chinese empire.

*Letters of Thomas Carlyle to his Youngest Sister.* Edited, with an Introductory Essay, by Charles Townsend Copeland. With Portraits and other Illustrations. (Chapman & Hall.)

THIS is a volume of Transatlantic manufacture. Of the sixty-one letters printed in it only twenty-eight were addressed to Carlyle's youngest sister, fifteen being to his mother, and twelve were not written by him to any one. At least a third of the volume, moreover, is taken up with the editor's pretentious and scarcely necessary introduction, and with profuse annotations that aim at doing much more than explain obscure passages in the letters. The book, however, though its title is inaccurate, is an interesting addition to the large heap of Carlyle literature which is being piled up. It makes possible much better acquaintance



with Carlyle as a brother than we had before, and even the more trivial portions of the letters—"mostly trivial," as Carlyle might himself have described them—have a certain value as illustrations of the ways of living and thinking among the Carlyle folk half a century or so ago.

Janet Carlyle was the youngest of a family of nine, and, Thomas being the eldest, there was nearly eighteen years' difference between their ages. The earliest of these letters, written when Thomas was thirty-six and had been three years married, shows the fatherly attitude that he took up:—

"Understand always, My dear Sister, that I love you well, and am very glad to see and hear that you conduct yourself as you ought. To you also, my little lassie, it is of *infinite* importance how you behave: were you to get a Kingdom, or twenty Kingdoms, it were but a pitiful trifle compared with this, whether you walked as God command you, and did your duty to God and to all men. You have a whole Life before you, to make much of or to make little of: see you choose the *better part*, my dear little sister, and make yourself and all of us pleased with you. I will add no more, but commend you from the heart (as we should all do one another) to God's keeping. May He ever bless you!"

In her twenty-second year Janet married an old schoolmate, Robert Hanning, who had settled in Manchester. Carlyle approved the match:—

"On the whole, I can say that, to my judgment, it looks all very fair and well. You know I have all along regarded Hanning as an uncommonly brisk, glegg little fellow since the first time I saw him (hardly longer than my leg, then), and prophesied handsome things of him in the world. It is very rare and very fortunate when two parties that have affected each other from childhood upwards get together in indissoluble partnership at last. May it prove well for you, as I think it will. You must take the good and the ill in faithful mutual help, and, whoever or whatever fail you, never fail one another. I have no doubt Robert will shift his way with all dexterity and prudence thro' that Cotton Babylon, looking sharp about him; knowing always, too, that 'honesty is the best policy' for all manner of men. Do thou faithfully second him, my bairn: that will be the best of lots for thee."

Unfortunately, whatever may have been Robert Hanning's merits, he was not a successful man of business. Within three years he failed twice, and, after taking his wife back to Dumfries, he went to Canada, where he plodded on for ten years before his family rejoined him. Mrs. Hanning wanted to share his fortunes all along, but, "against her judgment," was persuaded by her masterful brother to remain in Scotland, where he and others could look after her, and she could help in taking care of their mother. Such few letters of Carlyle's as we have for this period are tender and business-like. Mrs. Hanning was "the neatest seamstress of the family." Evidently as a means of assisting her without lessening her self-respect, Carlyle commissioned her to make for him more shirts and other garments than he could wear out, and doubtless the payment was on a good scale. For each new year, to the end of her life, he seems to have sent her a handsome remittance, increased as his own means became less straitened, and to have made other occasions, with pretty excuses, for replenishing her light purse. Here is part of one of his

letters, written on her shifting to fresh quarters in Dumfries:—

"Do not be discouraged, my little Jenny, I know you will behave always in a *douce*, prudent, industrious and wise way, and there is no fear of you, if so. You will be mistress of your own little heart at any rate, free to follow your own wisest purposes. I think you will gradually find work, too, which may be useful to you. In short this is a fact always, in Maxwell-town and in all towns and situations,—a person that does act wisely will find wise and good results following him in this world and in all worlds; which really is the comfort of poor struggling creatures here below. And I hope you understand firmly always that you have friends who will never forsake you, whom all considerations bind to help you what they can, in the honest fight you are making. So do not fear, my poor little sister; be wise and true and diligent and do the *best* you can, and it shall all be well yet, and better than we hope."

There is one letter from Mrs. Carlyle in Mr. Copeland's budget—written when Mrs. Hanning had made up her mind to go to her husband, and quite in keeping with the writer's reputation for shrewdness and plain speaking:—

"MY DEAR JENNY,—I sent off yesterday by railway to Jane's care a bundle of things which I hope may be of some use to you in your preparation for departure. They are not much worth as they are, but you have a great talent—at least you had when I knew you—for making silk purses out of sows' ears, a very valuable talent in this world. For the rest what can I say to you but that I wish you good speed in your great adventure, and that it may turn out even better for you than you hope. Decidedly it is an adventure in which you ought to be let please yourself, to be let follow the guidance of your own heart without remonstrance or criticism of others. It is my fixed opinion that between man and wife no third person can judge, and that all any of us could reasonably require of you is that you should consider well what you are about to do and that you should do nothing from *secondary motives*. If it be affection for your husband and the idea of doing your duty by him that takes you from your family and friends so far away, then go in God's name, and may your husband prove himself worthy of so much constancy. In any case you will have no cause for self-reproach. But if it be impatience of your position here which is driving you away from your kind old Mother and all the rest who love you so well, then God help you, my poor Jenny, for you are flinging away all the real blessings of your lot for an imagination of independence. I hope, however, you are quite justified by your feelings towards your husband in leaving all to follow him. You have always seemed to me to cherish a most loyal affection for your husband, and I will never believe, however appearances may be against him, that a man can inspire such an affection in the wife he has lived years beside and yet be wholly unworthy of it. So farewell, dear Jenny, and God go with you."

"Affectionately yours,  
"JANE CARLYLE."

The reunion turned out well. Thrifty Mrs. Hanning soon made a comfortable, if modest home for the family, and after her husband's death, twenty-seven years later, kept it on till her own death in 1897, at the ripe age of eighty-four. Carlyle's last letter to her was dictated when he was nearly eighty; but their niece and his devoted companion, Mrs. Alexander Carlyle, kept up the correspondence.

Carlyle's letters to his mother, and a few from her, both to him and to Mrs. Hanning,

supply further and pleasing evidence of the strong affection that bound together the members of this family, widely separated by distance and, as regards its greatest representative, by intellectual capacity. But other specimens of the correspondence between the mother and son have already been published.

*The Records of the Burgery of Sheffield, commonly called the Town Trust. With Introduction and Notes by John Daniel Leader. (Stock.)*

SHEFFIELD is the most southerly of the great industrial towns of Yorkshire. It was in existence as a village community in very early days; when it had its beginning we shall probably never know. Sheffield has been fortunate in many respects, and especially so in having had Joseph Hunter for its historian, and in possessing painstaking antiquaries whose opportunities for research were greater than his and who have devoutly trodden in his footsteps. Mr. Leader is one of these, and his fellow-townsmen cannot be too grateful for what he has done for them. He has been known for some time as the writer of a carefully compiled book on the captivity of Mary, Queen of Scots, a work which cannot fail to be of service to all who take intelligent interest in the life of one concerning whom party passions are yet so unrestrained. The present volume is, however, a contribution to knowledge of far greater utility, for it enters on an almost untrodden field of exploration. The accounts of the Burgery, or, as we prefer to call it, the Town Trust of Sheffield, are not only of high importance to the local historian and genealogist, but afford also no little help towards forming a mental picture of the town life of the times to which they relate. They are also, probably, unique in their kind, for no other borough possesses, so far as we can ascertain, a body which has worked for centuries on the lines which the members of the Town Trust have traced for themselves.

At some early period (when, we do not know) a system of local government arose called the Burgery. The head men of the town, perhaps its founders, had set apart certain portions of land for the public service, which were administered by themselves in folk-moot assembled. Mr. Leader has found no evidence of royal incorporation. It is, indeed, most unlikely that any such thing ever existed. That the burghal rights of the Sheffield people were by no means new in 1297 is evident from a charter granted to his free tenants of his vill of Sheffield by Thomas, Lord Furnival. Among other things, it is provided by this document that a court shall be held from time to time as it had been in the days of his forefathers, that fines shall be assessed by the tenants' peers, and that such americiaments shall be in proportion to the gravity of the offence ("secundum quantitatem delicti"). If such an arrangement were honestly carried out—and there is no reason for assuming it was not—the freedom of the men of Sheffield was, from the mediæval standpoint, as complete as could be desired.

It is no new thing for persons to be misled on matters of history by the over-confident assertions made in some legal

text-books. As Mr. Leader points out, the difficulty has been suggested that "as Lord Furnival was dealing with a body of tenants not incorporated, the seal of each individual free tenant would be needed to the chirograph, to which it is said the seals of the parties are alternately affixed." No such difficulty really exists. What may have been the theories of twelfth and thirteenth century lawyers it might be rash to endeavour to decide, but there is abundance of evidence that in practice some sort of corporate character was from time to time recognized in places which possessed no charters of incorporation. The Burgery is not, however, indicated by name in the Furnival charter, and, so far as the editor has been able to ascertain, it is not until the year 1498 that it is mentioned as a public body having rights and duties. In that year a certain William Hyne settled by deed on the vicar and sundry trustees property in Sheffield for masses and other services in the parish church, with the provision that if these trustees did not perform the duties incumbent on them the income should pass to the use of the freeholders of Sheffield, called the burgesses. Mere names do not count for much; but it would be interesting to know when the word "burgess" first began to be employed at Sheffield. It is probable that in William Hyne's time it was of old standing, and with a definite and well-understood meaning, or it would not have been employed in a formal document.

In the time of Henry VIII. the town property produced an income of some 27*l.* a year. Part of this was derived from old sources whose origin Mr. Leader does not explain; the rest arose from benefactions for the support of church lights and prayers for the dead. In the reign of Edward VI. a part of this was seized to the use of the Crown. This was restored under Mary, but divided between the old Burgery, as Mr. Leader calls it, and the then newly created body named the "Twelve Capital Burgesses and Commonalty of the Town and Parish of Sheffield."

We cannot follow the changes of the Tudor time. They were many and complex. It has been well for Sheffield, both in the past and the present, that they were not so thoroughgoing there as in some other places. Had the whole of the property been swept into the Exchequer, the Burgery would have shared the fate of the guilds—died out and been forgotten—and the progress of Sheffield been on far different lines from what its history discloses. The lands which the Burgery retained were evidently in long narrow slips, part of the common field of the town. Though there can be no doubt that a process of condensation had long been going on, yet a plan made by William Fairbank about the year 1780, which Mr. Leader reproduces, shows that at that time some of the Burgery property retained its ancient form.

Notwithstanding the break occasioned by the Tudor changes, the burgesses, though with diminished resources, went on much in the old way; they collected their rents, had an annual meeting, submitted their accounts to a general assembly of the freeholders—the folkmoet of earlier days—and then ate a modest dinner. Every year they appointed a "Collector," under which title is con-

cealed, Mr. Leader tells us, "one who might have been more fitly called a Headborough or Mayor." As all persons in those times were regarded as members of the Church of England, and Non-conformists, if there were any in Sheffield, were unrecognized, there was nothing unnatural or contrary to popular feeling in the Town Trust contributing from time to time to what would now be called Church work, and the sums thus disbursed were but small.

The accounts which have come down to us begin in 1566. There must have been earlier documents of the same kind; whether they have been burnt as mere rubbish in recent times, or whether they were swept away with other movables in the time of Edward VI., it is now vain to speculate. The editor has realized that extracts from old documents are commonly unsatisfactory; he has therefore printed the whole of the manuscript down to the beginning of the eighteenth century, after which, as is usual, the entries assume a more formal character. For the modern period he has given many specimens which have considerable interest.

The burgesses had in the early part of the reign of Elizabeth only a small income, but with it they did useful things. They repaired bridges and highways—works which, as numerous old wills testify, were regarded as acts of charity as meritorious as providing masses for the dead or doles for the living. They were hospitable also to their neighbours after a frugal manner, and retained one or more waits or pipers for the delectation of the townsmen. These musicians appealed not only to the ear, but also to the eye. In 1588, when the income of the trust was under 6*l.* per annum, a piper had a coat provided for him, lined and faced with silk and garnished with buttons, at a cost of 1*l.* 2*s.* 9*d.* It must have been a gorgeous garment. Waits were retained until 1806, when in a fit of ill-considered parsimony they were discontinued. It was much to the credit of the Sheffield burgesses that in the middle of the last century, when even good men took so little heed of the sufferings of the lower animals, they were earnest in their endeavours to suppress the cruel sport of cock-throwing, which had been from time immemorial a popular diversion on Shrove Tuesday. It is not easy to account for the callousness of men until quite modern days as to the sufferings of the brutes. The best of us are but a very little in advance of our own time. It is alleged, on what seems good authority, that Sir Thomas More was skilful in this revolting pastime. In 1752 these accounts contain an entry of 5*s.* paid for dispersing handbills condemning the sport, and five years after 14*s.* 6*d.* was paid to the "cricket players on Shrove Tuesday to entertain the populous and prevent the infamous practice of throwing at cocks." There are many excellent reasons why cricket should meet with encouragement and support, but we have been hitherto unaware that it had been found useful as a preventive of cruelty. The first State lottery in this country was, we believe, drawn in 1569. In this venture the burgesses speculated to the amount of 20*s.* They probably drew a blank, for we do not

find that they indulged in such extravagance on any future occasion. In 1573 there is a record of a sad case. A poor widow named Oates was "verye syke and almost famyshed for lacke of fooode to her selfe and her children." The burgesses took pity on her, and made an award of 1*s.* 4*d.* It is evident that they constituted themselves into a relief committee, for this is by no means a solitary instance of their giving relief to the poor. Such things should be borne in mind by those who assert that the poor were always dependent on individual almsgiving before the passing of the Act of the forty-third of Elizabeth. Unhappily the burgesses did not invariably intervene to help the needy, for in 1593 we find a payment of 5*s.* to Percival Woodroffe, the coroner—a scion, we think, of the house of Woodruffe of Wolley—for "his chardges in coming to bury olde Jugle wiffe, whoo was slayne with dath"—a sum which had it been expended in time would probably have kept the poor creature alive, and we may charitably hope that the burgesses did not know of her necessity until it was too late. It is evident that the coroner took a sensible view of his duty. In those times we believe inquests were very rarely held except in cases of deaths from violence.

George Talbot, sixth Earl of Shrewsbury, was buried in Sheffield parish church in January, 1591. A serious accident occurred at the funeral, of which we cannot discover that any other record has been preserved. The burgesses paid 8*s.* to the coroner for his fee, that is, for holding an inquest upon the bodies of three persons "that were slayne with the fall of ij Trees that were burned downe at my Lordes funeral." Mr. Leader thinks it not improbable that, though of course the body was not cremated, there may have been a funeral pyre erected as a symbolic rite. We cannot accept this suggestion. Had such a degenerate form of heathenism continued to exist in this country it surely could not have escaped mention. The Reformers, who made a special point of attacking the burial rites of the mediæval Church, would hardly have missed so good an opportunity of lashing their enemies for the use of pagan superstitions. The entry is obscure; and we can propose no satisfactory solution. "Trees" in this instance, as in several other cases in sixteenth-century literature, may possibly not mean standing trees, but some that had been felled for the sake of making a booth for those who wished to see the show. It must be remembered that this earl's funeral was one of the most pompous displays which had ever taken place in the north of England. That such a structure, if it existed, might take fire is by no means beyond the reach of probability.

There are few illustrations of the working of the penal laws against Roman Catholics, though we know from various sources that there were many in the neighbourhood. In 1592 a small payment was made "to Yowle for to bear his chardges in carryeing a young man to Mr. Rookesbie who was suspected of papistrie," and a few lines further on we find that Yowle received 10*s.* for expenses in going to York with a Papist. It is probable that the latter Papist was the same young man, whom the justice had committed to take his trial at the assizes.



Mr. Rookeesbie—or Rokeby, as the name is now commonly spelt—was no doubt a magistrate. At any rate, he was a member of a well-known Yorkshire race, and as was the case with so many of the Northern families, the Rokebys were divided in matters of faith: some were ardent Roman Catholics, while others were Protestants with leanings towards Puritanism; but it is not easy to understand what the burgesses had to do with the administration of the penal laws. The duty of acting against recusants belonged, we believe, only to justices of the peace, pursuivants, and parish constables.

Our readers who have studied old accounts relating to masons' work are aware that there was a practice, which has only died out in recent times, of blending beer with the lime and sand used for mortar when the work that had to be done was required to have special stability, as it was assumed that the beer rendered the mortar much stronger. The people of Sheffield in 1616 acted on this opinion, for a bushel of malt was bought for "blending of his lyme" when John Pittes repaired the Lady Bridge. We presume that beer was made with it before the blending process took place; and there cannot be a doubt that John Pittes and his workmen tasted thereof, just to assure themselves that it was of the proper strength and quality.

During the Commonwealth a grate was made at the "church gates." The editor does not explain why a grate was placed at the entrance of the churchyard. Such things may have entirely gone out of use in recent days, though we have some doubt about it. Formerly they were not uncommonly placed in the gateways, with a pit excavated beneath them. Men and women could walk over these grates with safety; but noxious animals, such as swine, which then commonly ranged at pleasure in town and village streets, could not do so; their feet slipped between the bars, and they were prisoners until the sexton or some other kind friend, warned by their cries, came to liberate them. Such grates are still in use as churchyard defences in places as far apart as Denmark and Brittany.

Sheffield has the character of having been a Puritan town. The burgesses, however, contributed but 10s., a fee for two trumpeters, "at the proclaiming of the Lord Protector." It does not, of course, follow that this was all that the town spent on the occasion. When Charles II. was proclaimed the cost to the burgesses was 8*l.* 13*s.* 4*d.* There may have been many reasons besides loyalty which prompted them to lavishness on that occasion.

*The Emperor Hadrian: a Picture of the Græco-Roman World in his Time.* By Ferdinand Gregorovius. Translated by Mary E. Robinson. (Macmillan & Co.)

At the outset Miss Robinson may be congratulated on the idea of translating this work of the youth of Gregorovius, which he recast and brought up to date towards the close of his life. We may say that the translation is not unworthy of the original. It is accurate and elegant, and far above the level of the anonymous version of Holm's 'History of Greece' which has been recently issued by the same publishers. Miss Robinson seems almost always to choose the best

equivalent for a German word or phrase; it is only in the treatment of a sentence, or a series of sentences, as a whole that she is occasionally less happy than she might be in general literary effect. It is part of a translator's art to know when a single sentence of the original should be broken up into two or more sentences in the translation; but perhaps it is less frequently recognized that it is also sometimes desirable to compress two or more sentences into one. It is a matter entirely for the ear to decide. We have noticed not a few passages in this volume where a series of short sentences produces a disagreeable jerky effect which is not felt in the original. It is rare indeed to come across a bit of slovenly grammar like this: "His favourite was a Bithynian youth named Antinous, from Claudiopolis, with whom he had become acquainted in Asia Minor, and had brought to Rome"; and although there are some errors in Greek accents, and in one case a hexameter is mutilated, it is rare to find such a glaringly obtrusive misprint as "enphynion" on p. 279.

The literary position of Gregorovius is clearly defined, and is generally recognized. He was a gifted man of letters and a patient, scholarly investigator; but he was not a great historian. His immense work on Rome in the Middle Ages (which has also had the good fortune to be admirably translated into English) is not only pleasing to the general reader, but indispensable to every student; nevertheless, it has not placed its author in the first rank of historical writers. The secret is that Gregorovius approached history entirely from the æsthetic side; and those who essay history from the æsthetic side never become true historians. Gregorovius was interested in psychological rather than political problems, in episodes rather than developments, in curious and engaging personalities rather than in the laws and deeper causes of events. His choice of subjects for monographs is as significant as his method of treatment: Athenais, Lucrezia Borgia, the Emperor Hadrian. He writes the histories of mediæval Rome and Athens because the fortunes of those wonderful cities in the days of their eclipse appeal to his æsthetic sense.

The reader, therefore, must not expect to find in this monograph on Hadrian an account of the reign that is from an historian's point of view complete or satisfactory. But he will find the best portrait of the Emperor that has yet been drawn; he will find a full and highly interesting description of the various phases of contemporary society both in the East and in the West; and he will make a pleasant acquaintance with the literary men of the day, Greek sophists and Roman orators. And one important fact will, we think, be brought home to him: the fact that of the distinguished emperors of the second century Hadrian was by far the greatest. The brief but pregnant introduction which Prof. Pelham has contributed to the book shows the historical significance of Hadrian's reign, and explains clearly how his policy of delimitation was one side of his policy of consolidation. In order to make the State compact he set his face against expansion, and returned to the principle which had

been laid down by Augustus and transgressed by Claudius and Trajan. He did not abandon the newly conquered province of Dacia, but it is a matter for speculation whether he thought that Trajan had taken a wise step in annexing it. Certain it is that Hadrian was profoundly convinced that the empire was as large as it could be without becoming unwieldy, and that the true task of its rulers was to unify its heterogeneous parts. This was Hadrian's idea, and Gregorovius is not unconscious of it. He says very aptly, though he hardly feels the full significance of his own words, that Hadrian

"showed that his inclinations lay in another direction, and that his wish was to develop the inner life of the empire apart from wars and conquests, making it more secure within the limits protected by the legions—limits not to be extended."

But the defect of the monograph is that it does not bring into full relief the statesman who consistently kept in view one great idea throughout his whole reign of twenty years. Hadrian was a traveller, a student, an artist, a mystic, a cosmopolitan, a restless and eager spirit, but he was above all a statesman.

Hadrian's most inconsiderate act in the eyes of a curious posterity was assuredly his omission to hold the consulship more than three times. His third consulship fell in 119 A.D., and throughout the rest of his reign he is described by this consulship, so that, as his deeds are recorded by no contemporary historian, and as his own memoirs, edited by Phlegon, are lost, the chronology is extremely obscure, and often hopeless. As Gregorovius wisely says, "the journeys of Hadrian can only be fixed as epochs, and the particular year can seldom be given." The most important contribution to the subject is a well-known book by Dürr, but even he is not always a safe guide. Hadrian's "ceaseless travelling affected even his biographers. Spartanias writes like a courier"; and "this same unrest seems even now to affect every biographer of the Emperor." Gregorovius himself is the exception. He travels at a leisurely pace, and lingers pleasantly over the sights which the Emperor saw in the various countries that he visited.

The strange death of Antinous, Hadrian's beautiful Ganymede, is one of those mysteries which possessed a fascination for the mind of Gregorovius. The Emperor said in his memoirs that the youth fell by accident into the Nile. His passionate grief and his genuine humanity seem to exclude the supposition that he killed his favourite in cold blood; yet Gregorovius is disposed to concur with the rumours which suggested that the death was not an accident. Hadrian was superstitious; there is no doubt that he believed, like most of his contemporaries, in astrological divination; and it is possible that if some danger menacing his life were read in the stars he might have permitted that danger to be averted by the self-sacrifice of the life which he most passionately loved. Such a theory might explain the divine honours which were paid to Antinous after his death. This event, as welcome to the Empress as it was bitter to the Emperor, is touched by Gregorovius in his happiest manner:—

"Hadrian bewailed Antinous with unmeasured grief and with 'womanish tears.' Now he was Achilles by the corpse of Patroclus, now Alexander by the funeral pile of Hephaestion. With great pomp he had the youth buried in Besa—a scene on the Nile of the most refined fantasy, in which the sorrowing emperor of Rome and the smiling Augusta, with their respective courts, were the actors. This, the most extraordinary episode of any journey on the Nile, gave a new god to the paganism which was fast disappearing, and its last ideal figure to ancient art. Probably during the funeral obsequies sharp-sighted courtiers could discern the star of Antinous in the heavens, and Hadrian then saw it for himself. The star remains. Its position is in the Milky Way between the Eagle and the Zodiac, for astronomers have preserved the fabled divinity of Antinous. In Egypt, that land of mystery and wonder, life could be a poem even in the garish day of the Roman empire under Hadrian." It is a characteristic paragraph, and it could not have been better translated.

Additions and corrections lay outside Miss Robinson's design, so that in some minor points the work is not up to date. Yet we have noticed that this rule has been departed from in one or two cases, where books or editions which have appeared since 1883 are mentioned in the notes or the bibliography. And if some exceptions have been permitted, it seems a pity that the translator did not go a little further and make the bibliography complete up to the year of publication. A few corrections, too, are required. Gregorovius has been somewhat unfortunate in his references to the Athenian theatre. He speaks of the Athenians as "delighted to see the emperor seated in the theatre of the great Attic poets." But the theatre in which Hadrian sat was not built in the fifth century B.C. Again, the author states that "a rebuilding of the theatre of Dionysus is also ascribed" to Hadrian, without pointing out that such a view is ill founded. It is surprising that Gregorovius gives no account of the theatre of Herodes Atticus, dismissing it in a short sentence.

*Henry George Liddell, D.D., Dean of Christ Church, Oxford: a Memoir.* By the Rev. H. L. Thompson. (Murray.)

MR. THOMPSON has written a sensible and appreciative memoir of Dean Liddell. Interesting it is not, and could not be, to the same extent as the lives of such men as Jowett and Newman. Liddell's work was of the sort that is not particularly stirring to write about. He never had Stanley's love of fighting or Pusey's religious fervour; he was always for conciliation, and the Tractarians made no great impression on him. Excellent impartiality, a clear head for business, a fine taste for art, and, above all, personal dignity (a thing so rare in the present day as to be said to reside chiefly in Arab horse-stealers) are the features which stand out in these pages.

After a rough private schooling which would surprise the luxurious boy of to-day, and a stay at "beastly Charterhouse," as he called it, Liddell went to Christ Church, won the appreciation of gruff Dean Gaisford, and finally a double first in the same class with Scott, his future colleague of the 'Lexicon,' and Robert Lowe; but the latter, we may add, only got a second in mathematics, so short being his sight and so great

his reputation that he was said to have rubbed out half his work with his nose. Liddell (who, we may note, had found time, when reading for his degree, to appreciate the then little-known early poems of Tennyson) became tutor of his college in due course, and Ruskin wrote of him as

"a man sorrowfully under the dominion of the Greek ἀνάγκη—the present Dean. He was, and is, one of the rarest types of nobly-presented Englishmen, but I fancy it was his adverse star that made him an Englishman at all—the prosaic and practical element in him having prevailed over the sensitive one."

Which meant in plain English that he compiled the 'Lexicon' instead of cultivating his taste for art. The 'Lexicon' was, and is, a great work; but we cannot endorse the statement (p. 65) that "it has never become out of date." It is notoriously so at the present day in more ways than one, and a thorough revision, without the limitations imposed on the last recension by "electrotype plates," is sadly needed. Will not some classical scholars give up the school-books which they contemplate and do a real service to Greek?

In Latin Liddell wielded a pretty pen, as witness this inscription on the statue of Dean Fell, removed to safe obscurity from undergraduate defilements:—

"Effigies quam aspicias viri optimi qui cur homuncionibus quibusdam displiceret ipsi nesciebant in Aede Christi minio semel atque iterum illata hoc in recessu requiem obtinuit A.D. 1887."

There is not so much as one could wish about Liddell as head master of Westminster, a difficult place, which he did not like, yet filled with admirable firmness and the conciliatory spirit characteristic of him throughout. There can be little doubt that he was happiest when he was back at Christ Church, a stately, and perhaps to the general somewhat unsympathetic figure. He had no small talk, and he never smoked; nor could he unbend easily to acquaintances. His architectural improvements in the college (in spite of the tower which resembled a meat safe) were considerable. He did not raise Christ Church in the Schools as he wished, but his influence in Oxford as a Liberal of sensible views was all for good.

Dean Gaisford had been gruff; as the epigram said:—

Gaisford and Sneyd each other's lectures seek,  
The one learns manners, and the other Greek.

Liddell, too, was rather unapproachable at times. Christ Church society, with its strong infusion of noblemen, who in the old days, Mr. Thompson tells us, pretended to go to lectures on the atmosphere, and sufficed at Collections when they said it was made of zinc, rather encouraged such an attitude to the outside world.

We are grateful to Mr. Thompson for sparing us the often-told troubles about Jowett's orthodoxy, but we rather wonder that he says nothing of 'Alice' and Lewis Carroll, though this may be one of the Dean's strongest claims to be remembered when the 'Lexicon' gets another name on its title-page. Not many of Liddell's letters are inserted, but this account of Ruskin is interesting:—

"I am going to drink tea with Adolphus Liddell to-night, and see the drawings of a very wonderful gentleman commoner here who draws

wonderfully. He is a very strange fellow, always dressing in a greatcoat with a brown velvet collar, and a large neck-cloth tied over his mouth, and living quite in his own way among the odd set of hunting and sporting men that gentlemen commoners usually are. One of them, for instance, rode to London and back the other day in five and a half hours, a hundred and eight miles.....But Ruskin does not give in to such fancies as these, and tells them that they like their own way of living and he likes his; and so they go on, and I am glad to say they do not bully him, as I should have been afraid they would."

Later Liddell criticized 'Modern Painters,' and got a long answer, here printed, from the author in his usual perfervid style. The volume contains some fine portraits of Liddell: Mr. G. F. Watts in 1876 shows him in his sterner mood; the later portrait, by Mr. Herkomer in 1892, is, as we can testify, an excellent likeness.

*Rubāiyāt of Omar Khayyām.* English, French, German, Italian, and Danish Translations comparatively arranged in accordance with the Text of Edward FitzGerald's Versions. Edited by Nathan Haskell Dole. 2 vols. (Boston, U.S., Page; London, Macmillan & Co.)

*The Stanzas of Omar Khayyām.* Translated from the Persian by John Leslie Garner. Second Edition. (Bell & Sons.)

It is as difficult to retrace in native biography the true personality of the Arab, Persian, or Central Asiatic writer who has earned high distinction among Eastern poets as it is to certify which of the detached pieces attributed to him are really his own; and the case of Omar Khayyām of Nishapur supplies no exception to the rule. Fortunately for the reputation of this particular bard, there has risen at the present day a new generation of English Orientalists, distinguished by thoroughness of performance as well as fulness of promise, who seem bent on giving us on his behalf something more than a patchwork portrait, or such frontispiece to his writings as would satisfy the ordinary and unexact Western critic. Enlightened and encouraged on one side by the research of Russian *savants*, and on the other by the enterprise of American publishers, they carry on their labours with a sober enthusiasm and quiet tenacity of purpose which cannot fail to bear good fruit; so that almost before the close of the passing century we may reasonably expect to know as much of the old tent-maker as we do of his contemporaries under the Angevin rulers in England. Readers of the Royal Asiatic Society's *Journal* will be at no loss to recognize the more notable workers in a scantily peopled field.

In Mr. Nathan Haskell Dole's fairly exhaustive compilation the reader must not expect to find necessarily much new light or new matter. It is practically a summary of translations and paraphrases, with variations, of the rhymed reflections of that now famous Persian thinker of the twelfth century, the success of whose remarkable quatrains, both in England and the United States, may yet, in the opinion of a few—sages or dullards, according to the verdict of partisans on either side—need justification by a pro-founder criticism than has hitherto been applied to them. There is much of interest



in the notes, essays, and reviews by which the Anglicized or Europeanized verse is accompanied; but any analysis of papers mostly printed years ago would be manifestly out of place at the present time, and we may content ourselves with congratulating the able compiler on the value of his reproductions and the uses he has made of them. If we venture to take exception to the assertion that, thanks to the attention bestowed upon his writings by modern European critics, "old Omar stands clearly outlined before our vision," and that "if he should reappear in our day" it would be as "a leader of modern thought," we do so under the impression that, notwithstanding all that has been said and conjectured about him, we have not yet attained to a full appreciation of his already published writings; moreover, the notion of his re-appearance amongst us as a successful up-to-date teacher implies a certain experience of the later world which could hardly be acquired by intuition, and which even an Omar Khayyam could not afford to ignore.

The section described as 'Comparative Versions of the Rubáiyát' constitutes Fitzgerald a kind of fagman to the corps of translators—that is to say, his rendering of the supposed original leads the way, and gives, as it were, the cue to others. But, as might have been anticipated, the position is not maintained. Fitzgerald's genius was never trammelled by adherence to a rigid text; and it soon becomes apparent that each expositor, abandoning his imaginative and erratic leader, follows out his own method of interpreting the Persian manuscript. In the order prescribed for this particular set of quatrains come Nicolas, McCarthy, Kerney, Whinfield, Garner, Bodenstedt, and Graf von Schnell. Elsewhere we search for and discover, with specimen extracts, Keene, Pickering, Whitley Stokes, Prof. Cowell, and a host of others, more or less qualified as exponents of the chosen theme. The editor deserves our warmest thanks for the prominence given to the retrospect of Prof. Cowell's labours, more especially for republishing that eminent scholar's contribution to vol. xxx. of the *Calcutta Review*. It is pleasant to recall how favourable and yet well poised is the professor's estimate of the author of the 'Rubáiyát,' as shown in the following extract:—

"We find some excuse for his errors if we remember the state of the world at that time. His clear, strong sense revolted from the prevailing mysticism, where all the earnest spirits of the age found their refuge, and his honest independence was equally shocked by the hypocrites who aped their fervour and enthusiasm. And at that dark hour of man's history whither, out of Islam, was the thoughtful Mohammedan to repair? No missionary's step, bringing good tidings, had appeared on the mountains of Persia; the few Christians who might cross his path in his native land would only seem to him idolaters.....Christianity came before Omar only in the form of the First Crusade."

Unless Oriental chronology is hopelessly misleading in regard to local history, this must, indeed, have been about the period in which Omar Khayyam flourished; and it is probable that the Crusaders made their victorious entry into Jerusalem under Godfrey de Bouillon shortly before his

death. Though we have no evidence to affirm that he took the same exalted view of Christianity as his religious brother and predecessor Albiruni, who spoke of its tenets with an admiration quite exceptional in the case of a votary of Islam, he could for the occasion pray with his fellow-men, not only outside the precincts of the mosque, but without the aid of a Mohammedan spiritual guide. His pen thus bears testimony on the subject:—

Wanting the rose, the thorn well *might* avail:

Wanting the day, I make dark *night* avail:

Wanting praise, prayer, and Sheikh prescrib'd by rule,

I make church bells and Christian *rite* avail.

And now, before closing our brief notice of Mr. Dole's compilation, we may appropriately take note of some three or four *rubáiyát* significant of a higher-class Omar. Much has been said of our astronomer-poet's freethinking, his cynicism, his restless allusions to an unalterable destiny; but in how few of his stanzas have his warmest admirers or most sympathetic interpreters attempted to bring out an underlying Christian spirit, which is by no means quite occult, or to be sought for only between the lines of his verse! Surely the two following quatrains, taken from Whinfield's translation, possess a sufficient flavour of Christianity to acquit their author of any wholesale charge of irreligion or infidelity:

Whate'er thou doest, never grieve thy brother  
Nor kindle fumes of wrath his peace to smother;

Dost thou desire to taste eternal bliss,

Vex thine own heart, but never vex another!

To-day is thine to spend, but not to-morrow;

Counting on to-morrow breedeth naught but sorrow.

Oh, squander not this breath that Heaven hath lent thee,

Nor make too sure another breath to borrow!

To two others, independently rendered, we might attach Scriptural texts, the similarity to which seems almost to involve a "coincidence." With the first compare St. Luke xiv. 26:—

Leave wife and child, if Him you seek to win,

And boldly close the door on kith and kin:

All outward cares are fetters to the feet:

Cast off such trammels ere the race begin.

With the second compare the second half of verse 14 of the fourth chapter of St. James:

Ask you what is this life so frail and fleeting?

Too long the story is to bear repeating:

It is a breath uprising from the sea,

Then to the depths of the same sea retreating.

The stanzas which Mr. John Leslie Garner has translated from the original, and which are excellent enough to go beyond the second edition now published, retain fairly the metre and meaning of the Persian. But translators, like doctors, disagree, and this disagreement is often evident in small things. For instance, in lines breathing the same spirit as those last quoted we find, according to Mr. Garner:—

The Mosque, the Ka'ba, 'tis a prison cell,

A chain the chimas that from the steeple swell;

The rosary, the Mehrab, and the church

Are, like the cross, all signs of slavery fell.

According to Mr. Whinfield the lines are thus rendered in English:—

Pagodas, just as mosques, are homes of prayer,

'Tis prayer that church bells chime into the air;

Yes, Church and Ka'ba, Rosary and Cross,

Are all but divers tongues of world-wide prayer.

The word *bandagi*, used three times in the original, and Anglicized the same number of times by prayer, is here a service of worship,

without relation to imprisonment, chains, or any outward sign of slavery. Mr. Whinfield's foot-note, affirming that the meaning implied is that "forms of faith are indifferent," is doubtless correct, and Mr. Garner's "slavery fell" appears to be a misplaced expression.

#### NEW NOVELS.

*Anne Mauleverer.* By Mrs. Mannington Caffyn. (Methuen & Co.)

CLEVER as "Iota's" new novel undoubtedly is—perhaps for this very reason—it is impossible to lay it down without a sense of disappointment. Anne Mauleverer is a fine conception of a woman, carefully developed, consistently carried through, and absorbingly interesting. And yet her story is not a complete success. It may be that her generous, unconventional figure fills too large a space upon the canvas, and prevents any other from making a sufficient impression upon the reader's mind. The action, centring as it does entirely round Anne's personality, covers a wide area and brings her into contact with many important people, who too quickly replace one another and are never welded into a complete whole. For instance, when, half-way through the book, Anne returns from Italy to her home in Ireland, accompanied by five grooms from Victor Emmanuel's Court and the obnoxious little orphaned child of her first lover, she leaves most of the lightness and dexterity of the story and many very charming people behind her. Here she is brought under entirely new influences, her history takes a far more serious turn, and is to some extent marred by its undue length. Almost it may be said to be without an end, for Anne, whose large loving heart has insisted upon mothering all men to their undoing, cannot lose itself except for the impossible ones, and the reader is left to lament that the loyal-hearted Dick should have been so soon expunged from the scene. Judged as a whole, the book is an admirable study of a woman's character, written in a rather difficult style, and extraordinarily faulty in construction for so experienced an author.

*The Common Lot.* By Adeline Sergeant. (Melrose.)

THERE is common sense, if not a little commonplace, in Miss Sergeant's story of the "common lot." There is some good characterization in what is practically a polemic in favour of feminine duty. Ursula's experiences—first, in her days of wealth, of the enjoyment of her friends' appreciation as she goes her round of "Girls' Friendly" and mothers' meetings, elevating the masses with moral recitations, and generally rejoicing in her strength; and afterwards, in the days of her penury, when her slender means have to be stretched over the needs of a large family of half brothers and sisters, and she is rewarded with their ingratitude and dislike—are calculated to bring out the hard side of a vigorous character. But love steps in, and teaches the happiness not of self-effacement, but self-sacrifice. A more sacred lesson is implanted by the gentle invalid, who serves while she stands and waits. This "Aunt Margaret" has much to do with the development of the true Ursula. The *faintants*

stepmother, the shallow but loving Sylvia, Kathie, Janey, and the rest are better than lay figures, and though there is a suspicion of the tract about this moral tale, there are some delicate appreciations which will not be lost on lovers of domestic portraiture.

*Calumnies.* By E. M. Davey. (Pearson.)

THE gossip of a provincial town is seldom interesting, and only of readable value when treated with humour and lightness, neither of which qualities is particularly obvious in the present instance. Harold Lee, an unexceptionable young man in himself, woos and weds the still younger and inordinately unsophisticated daughter of an adventuress. Having done so, he tries to retain the companionship of an older woman friend, while the girl wife hastens into a romantic but impracticable friendship with a young baronet. The baronet proves himself too good to live; but in the meantime the calumnies set afloat by the very vulgar tongues of Dulington make a certain amount of mischief between this foolish but innocent couple, and provide material for a pretty and sentimental, if not very interesting romance. How they learn to behave themselves and are brought together again, mainly by the efforts of their supposed partners in guilt, the reader may fairly be left to ascertain for himself.

*Along the Road.* By E. Constance. (Hutchinson & Co.)

THERE are indications that the author of 'Along the Road' has some capacity as a writer of fiction; but that capacity is quite undeveloped, for the story she has written is inchoate and badly proportioned. It, however, contains passages of interest, and even of power. 'Along the Road' is a harmless romance in the life of a poor governess. It is long, and shows signs of having been intended for even more lengthy treatment.

#### HEBREW AND SYRIAC LITERATURE.

THE edition of the *Book of Job*, with introduction and notes by Dr. Edgar C. S. Gibson, which Messrs. Methuen & Co. send us, is the first of a series of Biblical commentaries designed as a special help to theological students, the clergy, and also "the growing number of educated laymen" who are able and willing to combine "a hearty acceptance of critical principles with loyalty to the Catholic Faith." The general editor of the series is Dr. Walter Lock, Ireland Professor of the Exegesis of the Holy Scriptures in the University of Oxford, and a number of commentaries on books of the Old Testament as well as of the New (with the Revised Version as a basis) appear to be already in preparation. It may at once be said that Dr. Gibson's commentary on Job deserves full credit as an exemplification of the plan adopted for the whole series. The work is marked by clearness, lightness of touch, strong common sense, and thorough critical fairness. Fresh light on the various interesting and difficult problems of the book is not promised, nor is the commentary meant to be a guide to specialists who aim at probing the depth of the many questions which the mere mention of the subject calls to mind. We therefore have no right to criticize the book from the standpoint of the advanced and ever-advancing free and fearless investigator. The editor might, indeed—without departing from the general plan of the series—have gone a little more deeply into questions of comparative mythology; for we believe that

very many of those for whom the commentary is designed are quite ready to follow such investigations with interest and a well-instructed intelligence. We thus consider the remarks on "the Satan," on p. 6, inadequate, and even a little misleading. The Satan of Job, who appears in the courts of heaven as one of the "sons of God," is, as a matter of fact, far different from the demon who bears the same name in the narrative of the Gospels. This is a case in which harmony is to be found in the gradual development of mythological conceptions rather than in identity of characteristics. Dr. Gibson's acknowledgment of this point is a little too faintly—and perhaps even obscurely—put; and he has, moreover, made no attempt at a comparison of the doctrine of Satan in the Old Testament with the conceptions which the ancient Babylonians and Egyptians had of the embodiment of the principle of evil. Similar shortcomings might be easily pointed out in other parts of the commentary. The Book of Job, in fact, teems with allusions to both popular beliefs and what might be called philosophico-mythological aspects of nature and its God; and we think that both the clergy and intelligent students in general ought to be capable, by this time, of looking below the surface of problems like these, without any detriment to the spirit of devotion which the editor naturally desires to foster. But Dr. Gibson's work is, notwithstanding these drawbacks, worthy of a high degree of appreciation. To the busy worker and the intelligent—but not too highly learned—student the commentary will be a real boon; and it will, if we are not mistaken, be much in demand. The introduction is almost a model of concise, straightforward, though occasionally rather brusque, prefatory remarks on the subject treated. The editor rightly declines to break up the Book of Job "into a number of *disiecta membra*," but he frankly admits that the speeches of Elihu (chaps. xxxii.—xxxvii.) are a later addition. A like combination of sound common sense with critical caution is found in many of his notes. Readers will also be grateful to Dr. Gibson for the apt illustrations from, e.g., 'Hamlet,' 'In Memoriam,' and the Greek tragedians. Such illustrations betoken both a wide outlook and a pleasing faculty of literary appreciation. We are sorry to have to say at the end that the very first Hebrew word which occurs in the notes is not only disfigured by a misprint (ברך for ברכ), but also presents us with a wrong verbal form. The word meaning to bless is *berek*, and not *barak*, the latter form, in its finite state, having the sense of "to bend the knee, to kneel down." This blemish will, however, no doubt be removed in a future edition of the commentary.

We are glad to notice the appearance of the second part of the *Compendious Syriac Dictionary*, edited by Miss J. Payne Smith (Oxford, Clarendon Press) on the basis of the late Dr. Payne Smith's great 'Thesaurus.' Criticism of a dictionary must, of course, be deferred until the work is complete and the author has had the opportunity of making such additions as may be necessary. For the present we need only say that this fasciculus completes the first half of the entire volume, and carries on the work from ספרותא דחורייא. The method of the first part is consistently maintained, leaving nothing to be desired as regards accuracy and scholarship. To the ordinary student of Syriac it may safely be recommended as a most useful help, thoroughly satisfactory in size, printing, and contents.

The well-known Director of the École des Chartes (M. Paul Meyer) has just published a highly interesting pamphlet, entitled *Le Livre-Journal de Maître Ugo Teralh* (Paris, Klincksieck). The fragments of Maître Ugo's accounts were discovered in the binding of an old municipal minute-book belonging to the little town of Forcalquier. They are mostly in Provençal, with some entries in Latin and in

Hebrew, and relate to transactions of the years 1330–32. As a rule, the entries are made by the seller, Maître Ugo Teralh, who combined the duties of a lawyer with the business of a cloth dealer. Sometimes, however, the buyer also registers the transaction, in Latin if he be a lawyer, and in Hebrew if he be a Jew, as in the well-known collection of Shtaroth at Westminster. An excellent facsimile of two pages of the original shows that the work of transcription was by no means always easy; but it is hardly necessary to add that it is most carefully done. There are also notes elucidating the difficulties, and a full index of names.

Prof. David Castelli has just published a history of Israel under the title of *Gli Ebrei, Sinto di Storia Politica e Letteraria* (Florence, Barbèra). The most novel feature of the work is that it endeavours to combine in one small volume accounts of the history of the Jewish race in Biblical times and during the dispersion down to the end of last century. The author in his preface modestly puts forward his book only as an attempt to popularize the established results of modern inquiry, and for further discussion of the points at issue refers to his former work, 'Storia degli Israeliti,' published in 1887–8. Regarding it from this point of view, and considering the slight attention hitherto paid to the subject in Italy, we believe that it will be welcome to many readers to whom the subject is at present but little known. It is concise, pleasantly written, and clear in arrangement. The author's design is to treat the history of the Hebrews on the "objective method," not as an isolated phenomenon, but as following the same lines of development as other histories. For this purpose he has consulted, to judge from the bibliography, most of the more important works on the subject, and embodied their conclusions. We observe, however, some omissions. Dr. Driver's works are not named; the recently discovered fragments of the Hebrew Ecclesiasticus, published two years ago, are dismissed in a few lines; and in connexion with the Psalms of Solomon there is no mention of M. Isidore Loeb's comparison of them with the eighteen Blessings, one of the earliest parts of the Jewish liturgy. The last chapter deserves special commendation as a bold attempt to deal with the history of Israel since the dispersion within the limits of little more than a hundred pages. Of course it is impossible in that space to give more than the barest outline; but for the ordinary reader, to whom the history closes with the Bible, even this brief sketch cannot fail to be instructive. The book is well printed, and there is a useful index.

#### IRISH FICTION.

*The Luck of the Four-leaved Shamrock.* By E. Balme. (Routledge & Sons.)—Years ago the writers of Irish novels sought for titles that should disguise the damning fact that they dealt with the distressful country, but now we find stories of Wimbledon and suburban society sporting the green. There is not much luck and there is very little shamrock in the story before us, but the heroine marries her guardian, who "hurled away his cherished cigar" for her sake. The woman may be accounted lucky for whom a man will perform this athletic feat.

*Maureen Moore: a Romance of '98.* By Rupert Alexander. (Burleigh.)—The steed, charger, palfrey, or whatever animal bore the gallant major, appears to have listened unmoved to the following soliloquy:—

"Howard's brave, generous heart was throbbing with pain. 'Browne was right,' he muttered as he rode along. 'The girl is a trap—that's what he called her. She uses her wonderful beauty for the purpose of enlisting rebels—poor Purser is among them. With her glorious eyes, her sweet voice, and her seductive manner she allures men to the rebel ranks; with her loves and ribbons and other devices she—but what have I just done myself? Before my troopers' eyes I have allowed a rebel to escape, whoever he may be. Foolish of her to pretend 'twas



Browne! Base of her to lie to me—to me—who? and he paused and laughed bitterly; then added, 'Fool that I am! Fool that I am! Love! Love! Maureen, my sweet love.'

Perhaps, like ourselves, he was well acquainted with the manners and customs of heroes of '98, who never, in any novel, comport themselves like ordinary mortals. Yet we have only to read such a book as Madden's 'Lives and Times of the United Irishmen' to find material for a dozen novels as simple, human, and convincing as the stories in which Tourguénief has portrayed the social condition of Russia in his day. Any romance-writer looking for a subject may here find it ready to his hand; but let him beware: '98 possesses some black magic, and even that mirror of sincerity Robert Emmet converts himself into the hero of a "penny dreadful" when he plays a part in fiction.

*Warp and Weft: a Story of the North of Ireland.* By Violet Hobhouse. (Skeffington & Son.)—This is a very much better book than either the London shamrock or the romance of '98, for it presents a clear photograph of life in a northern village, and it shows much observation of character. The Martin family, the McVeaghs, Mrs. Quin, "Old Ann," and the Dugans are all lifelike; and not less living are the terrible English connexions of Mr. McMurray, the Presbyterian minister, who nearly spoils his wife's tea-party by "burying somebody, and wouldn't ask them to change the day or anything." We learn from the title-page that Miss Hobhouse has already published one novel, and we shall look with interest for her next venture. This book is spoilt by a poor story, ill-chosen incidents, and lack of distinction in the telling; but it is a human document, a study of life and character, and a writer gifted with so much insight and observation ought to do much better work.

*The Rebels.* by Mr. M. McDonnell Bodkin (Ward, Lock & Co.), is splendid. It is a tale of '98 written by a frank Home Ruler, who never for a moment disappoints us. The patriots are all gallant gentlemen and high-minded women, who pardon a fallen foe, enunciate the most magnificent sentiments, and breathe a noble nation's just indignation against the oppressor; while the Anglo-Saxons are all bloody and brutal, dishonourers of women, and white-livered cowards who do little slaughter beyond transfixing children at their mothers' breasts. To tell the truth, it is a good book, full of the scent of battle, and though the heroics seem at times rather childish, they are at least genuine and based on a very justified feeling of wrong. One might easily turn it into ridicule, but one is prevented from doing so by the sincerity and earnest faith which lead the author to glorify so ungrudgingly those who gave up life and country for a cause which after a hundred years is as real in Ireland now as it was then.

#### GENEALOGICAL LITERATURE.

FROM its publishing *The Registers of the Church of La Patente, Spitalfields*, edited by Mr. W. Minet, F.S.A., and Mr. W. Chapman Waller, F.S.A., we are glad to see that the Huguenot Society is breaking fresh ground by turning its attention to the registers of the French churches established in London after the Revocation of the Edict of Nantes (October 22nd, 1685). England became the asylum of the more important of the refugees, very many of whom settled in London, Spitalfields in particular being the locality where the best of the silk weavers set themselves to work. Voltaire wrote that "this part of the suburbs of London was peopled entirely with French manufacturers in silk." These made, according to records, "lustrings, brocades, satins, padua soys, ducaques, watered tabies, and black and coloured velvets." Collections on a brief in 1687, to the amount of about 40,000*l.*, not only afforded relief to the refugees, but enabled

three churches in London and twelve in the provinces to be provided for. This sum was soon raised to 200,000*l.*, part being voted by Parliament, so that the committee appointed were in the possession of funds for annual pensions and bounties. The mother church of Threadneedle Street, established in or about 1550, was, on this fresh advent of refugees, necessarily supplemented with no fewer than twenty-five other places of worship according to the French reformed religion, in and about London, sixteen in the West-End, the remainder being chiefly in Spitalfields; these being l'Eglise de la Patente, at first held in Glover's Hall, then in Paternoster Row (Spitalfields), then in Crispin Street, and in 1717 in Brown's Lane, it being dissolved, or rather incorporated with the Threadneedle Street Church, in 1786; l'Eglise de St. Jean in St. John Street (registers 1687-1823); l'Eglise de l'Artillerie in Artillery Street (registers 1691-1786); Petticoat Lane Church, 1691; l'Eglise de l'Hôpital, later l'Eglise Neuve, in Church Street, 1687-1809; l'Eglise de Wheeler Street (registers 1703-1742), incorporated with La Patente in the latter year; and l'Eglise de Crispin Street (registers 1693-1716). At the present time the descendants of the refugee Spitalfields weavers who worshipped in these churches are merged with the population of London, and the Russian and other foreign Jew immigrants have almost entirely taken possession of Spitalfields. The Act of Uniformity of 1662, which empowered the then authorized French and Dutch Churches of England to hold non-conformist services, being in the way of the establishment of more foreign churches in England, letters patent under the Privy Seal, dated August 11th, 1687, especially enabled Benjamin de Dailon and other refugee ministers to build one or more churches within the City of London or the suburbs of the same, in order that they and their successors and their congregations might worship according to their own ceremonies and discipline "without let or disturbance," though they were not in conformity with those of the Church of England, notwithstanding any statutes, canon, or anything to the contrary. Eventually all these London French churches were dissolved and the congregations incorporated with that of the mother church of Threadneedle Street, now situated in Soho Square, with the exception of the old Savoy Church, which, Conformist and called St. Jean la Savoie, still exists in Bloomsbury Street (Shaftesbury Avenue), adjoining to which is "the French Protestant School of Westminster," the children of which form the choir and lead the singing at this church of St. Jean (La Savoie). The registers of all these French churches are now in the keeping of the Registrar-General at Somerset House, and the other documents and deeds are, or should be, in the archives of the French Church of London. Baron de Schickler has given in his valuable work 'Les Eglises du Refuge en Angleterre' the history of the French churches of England from 1550 to 1685, thus leaving the completion on like lines after the time of the Revocation yet to be written. Messrs. Minet and Waller are much to be commended as regards their admirable and full introduction to the registers of this Church of La Patente, which must not be confounded with that of La Temple de Soho, also named La Patente. The list of streets, lanes, alleys, &c., showing where the Huguenot refugees lived, is very useful, and that of the various trades and professions exercised by them is interesting. These were about fifty-six, which, with the numbers of those following them, are carefully given; curiously the profession of minister, the calling of no fewer than 139 persons, comes second only to that of weavers, of whom there were 200 worshipping in this church. A master man appears to have been termed "ouvrier" and "tesserand," and a journeyman "weaver." It is remarkable that only two dyers are named, but this may be because the Dyers' Company of London

then maintained a monopoly under their charters and statutes. The names of the various ministers who were appointed to the church and of those who took part occasionally in the ceremonies, as well as those of the elders and scribes, afford much information that will be welcomed by Baron de Schickler and others in France. Contrary to the custom of the earlier foreign churches, the entries of baptism afford the places of origin, and often the vocations of the parents. The *reconnaisances* or entries of membership also supply the same information, and are conveniently arranged in alphabetical order. It would have been better for the index to give Christian names, which would have made reference more easy. The original registers are contained in five volumes, and are complete from the opening of the church in 1689 to its close in 1786. As is usual with these foreign registers, difficulties were found by the editors in the many vagaries of spelling, but these have nearly all been duly solved. For example, "White-chapel" and "weaver" are spelt in no fewer than thirty-two different ways, commencing with the letters *o*, *v*, and *w*. Much ingenuity, fully exercised, was required by the patient editors with family and place names, which are correctly or tentatively synonymized. It is stated that "one is driven to pure conjecture" as regards the identification of *Vederieux* and *Bédarieux*, which perhaps may be Bordeaux, as it must be remembered that formerly the letters *V* and *B* were often interchangeable abroad. The raw materials afforded by the entries of these registers have been so well digested and explained in the introduction by Messrs. Minet and Waller that this volume may be held up as an example of how similar registers should be edited, and as an encouragement for the Huguenot Society to proceed with the publication of the other more important registers of the later French churches of London.

*The Registers of Whickham, in the County of Durham.* By H. M. Wood. (Durham and Northumberland Parish Register Society.)—This volume follows close on the heels of the first publication of the Lancashire Society and the announcement of the formation of a Yorkshire society for the purpose of printing the local registers. The most essential requisite, perhaps, for such an undertaking is the presence of a zealous worker who is ready to show the way. In Mr. Herbert Wood we have such a worker; himself treasurer and honorary secretary of the Durham and Northumberland Society, he has transcribed, edited, and indexed the volume before us, and is ready to complete the register down to 1812 (the limit fixed by this society), containing more than fifty thousand entries. The present volume contains the marriages from 1579 to 1812, and appears to be an admirable piece of work. The index of names alone represents great labour, and it is rightly supplemented by an index of places. The register itself is a bald one, containing hardly any descriptions and no entries beyond those actually recording the marriages, which began, we observe, to be celebrated by a Commonwealth "register" in January, 1653/4. There is prefixed to this volume a full analysis of the registers of the parish, a plan which it is always desirable to adopt. It would also, we think, be well to explain in the preface to such a volume as this the system of beginning the year on March 25th, for the inexperienced searcher is apt to be misled by the old-style dates in the registers. The copies of this society's publications will be limited to 150, and printed, as they should be, on durable hand-made paper. With the patronage of the Bishop and Dean of Durham and the Bishop of Newcastle, and with so energetic a worker as Mr. Wood, the society ought to prosper.

## NEW FRENCH BOOKS.

THE house of Calmann Lévy publishes *Comte de Montalivet: Fragments et Souvenirs*, of which the first volume, which alone at present appears, brings us only down to 1832, when the hero had, although but thirty-one years of age, been for two years the Home Minister of Louis Philippe. He had, indeed, first accepted the Ministry of the Interior before he was qualified by age to be an elector at some of the elections under the highly restricted franchise of the Monarchy. There is an interesting historical introduction by M. Georges Picot, who is thoroughly fit to write upon the subject; but, as far as England is concerned—and we fear as far as France is concerned—the interest in the last days of the Restoration, and in the whole of the reign of Louis Philippe, is now very slight. It is a pity that it should be so. The political system of France was artificial, but Parliamentaryism stood very high, and in no country at any time have there been more distinguished Parliamentarians taking part at one moment in public affairs. The Directory, the Consulate, and the First Empire are, however, now infinitely more alive to the present generation, and their personages are infinitely more real than those of the period 1815-52, or even of the period 1815-69.

MM. Alphonse Picard & Fils publish for the Société d'Histoire Contemporaine the first volume of *Louis XVIII. et les Cent-Jours à Gand*, by Messrs. E. Romberg and Albert Malet, which is styled, and no doubt is, a compilation of newspapers, but which, in spite of this, does not add much to what was already known about a period which is as familiar to us as almost any part of history. The papers now published come from the archives of the Duc de Blacas and from the Vienna archives. They consist in part of the reports to Metternich of his agent. But all these documents were known to previous historians, and if they have not been largely used it is because they did not change our appreciation of any of the facts of the time. The stupidity of the advisers of Louis XVIII. is illustrated by the pressure they brought to bear on the Duke of Wellington just before Waterloo to detach from his army several battalions to assist risings in the neighbourhood of Boulogne.

M. Félix Alcan has sent us a very bad book under the title *J. Chamberlain*, by M. Achille Viallate, with a most admirable preface by M. Boutmy. The point of view of the author is that Mr. Chamberlain is the man who one day will make war on France, and this, no doubt, is the ordinary French point of view; but the author seems only to have studied Mr. Chamberlain in his speeches outside the House of Commons, and to have missed large sides of his career, and, indeed, not to have a competent knowledge of modern English politics. M. Boutmy makes up to some extent for this in the preface, which is full of knowledge. M. Viallate falls into the usual mistake of making the National Council scheme a scheme for National Councils, and he puts the dots on the i's by saying, "Perhaps it would have been necessary to create another at Belfast for Protestant Ulster," although "as far as possible there was only to be one Central Council." This is obvious confusion; and it is also a mistake to suppose that the Council scheme was "rejected by a majority of the Cabinet," for indiscretions already published have shown that the Cabinet of Mr. Gladstone was equally divided with regard to it. The author pays insufficient attention to the negotiations between Lord Randolph Churchill and Mr. Parnell in and before May, 1885, and states that Parnell only developed his extreme policy, as against the National Council scheme, in September. Of course it is now well known that the breach and new departure had become complete in June, 1885. All these matters would be comparatively unimportant were it not that argument is based upon the misstatements. The author also con-

tradicts himself in one passage, which is wholly without foundation, in suggesting that Mr. Chamberlain had declared to Mr. Parnell that he would go to any length in the direction of Home Rule, even as far as an Irish republic. No serious attack has ever been made upon the view stated by Mr. Chamberlain himself in the House of Commons—that he was never in favour of Home Rule in the Gladstonian sense or in the sense of the Bill of 1886 or the Bill of 1893, and never said that he was. The author appears not to have seen Mr. Chamberlain, as he thinks him tall and strongly built, the characteristic features of his appearance—slightness and extreme youthfulness—not being exhibited here. The mistake of "1894" for 1874 in the account of Mr. Chamberlain's reception, when Mayor of Birmingham, of the Prince of Wales is, of course, a misprint, but a misprint of a kind which a more careful author would have corrected. Another error is the elaborate statement with regard to Mr. Chamberlain's third marriage, described in detail as his second marriage. A more important blunder in the life is the total omission of the most important of Mr. Chamberlain's legislative successes—workmen's compensation; and an argument here is based upon his absolute immersion in foreign and colonial affairs, and total neglect of his social programme, at the very time when he was pressing his Workmen's Compensation Bill through the House of Commons. The phrase "splendid isolation" is attributed to Mr. Chamberlain, although it was expressly quoted by him from Mr. Goschen, who himself quoted it from a Canadian minister. M. Boutmy's preface is a very different matter, and is brilliant as well as full of knowledge. It contains only two errors: the statement that in the Gladstone Ministry of 1880-85 Mr. Chamberlain personally "condemned the theory of colonial expansion," the fact being that he defended in the House of Commons the Warren expedition and other steps of expansion; and the remarkable statement, "He conceived and prepared against the Transvaal the Jameson expedition."

The house of Calmann Lévy publishes the second volume of *Les Finances de la France sous la Troisième République*, edited by Prof. Liesse, which deals with M. Léon Say's occupancy of the Finance Ministry and the years 1876-82. Those concerned with the silver question will find a discussion of the effect of closing mints. There are also papers on the purchase of railways by the State and on debt-conversion.

M. Ernest Flammarion publishes *Sommes-nous en Décadence?* by the famous companion of Prince Henry of Orleans, M. Bonvalot. The volume contains several essays or papers, all of them well grouped under the title which has been chosen for the whole. The object of M. Bonvalot is to stir up his fellow-countrymen, and to render what is known as "the colonization policy" a success. He is anti-English, of course; perhaps somewhat less anti-English than might be expected.

The title of *Le Colosse aux Pieds d'Argile: Étude sur l'Angleterre*, which comes from MM. Plon, Nourrit & Cie., prepares us for a work still more anti-English than that of M. Bonvalot. It is from the pen of the naval officer who is a well-known writer under the name of "Jean de la Poulaine." On the principle of its being well to know what others think of us we may recommend this book to our readers. The author is much pleased with his knowledge of all things English, and it is more necessary, therefore, to point out his errors than it would be in the case of a writer less self-satisfied on the point. George Eliot was the daughter not, as he says, of a Nonconformist minister, but of a well-known land agent: the "Evans on earth" of Warwickshire, as contrasted with "Heavens above." Our author suggests, if he does not directly affirm, that the foundation of the suffrage in England is 10*l.* a year free-

hold or 10*l.* a year leasehold, entirely ignoring the ancient forty-shilling freehold-franchise and the modern occupation-franchise, the latter being, of course, the franchise of the immense majority and free from money value. He thinks that the County Council first gave unity to London in 1888, it having previously had parochial government; and he is unaware that the County Council took over and continued the unity of the metropolis under the Board of Works, and that the vestries continued to exist after 1888 with their previous powers, and are still the sanitary and road authorities of the metropolis. Among our author's errors are many which should be attributed, perhaps, rather to malevolence than to ignorance. He is under the impression that in the Egyptian campaign (apparently that of 1882) "millions upon millions disappeared into official pockets" in England. He is a good many years behind the age on the subject of colonial government, believing that Natal and Western Australia are still in a different position as regards government from the nine other self-governing colonies.

Turning to those statements which represent less blunders than ill-founded opinions, we find our author making it a charge against this country that we were kind to the Communists after May, 1871. He goes so far as to charge us with employing ex-officers of the Commune, some of them condemned to death for crimes against persons, "even in the Military Academy at Woolwich." We were under the impression that the distinguished professor at Woolwich who appears to be pointed at was not concerned in the Commune, but was and is a master of the English tongue, on account of having been brought up in this country when his father was here as a refugee of the Second Republic, during the Second Empire; while his brother, who was, as a mere boy, compromised, but not in the manner related here, is now, with great advantage to the French, the most distinguished of their ambassadors. The criticisms of our author upon the strength of Great Britain in war are not flattering to our military or naval position. He thinks us friendly to the Russians at Port Arthur because we are totally unable to dislodge them from the Pacific coast, and as unable to carry on a single-handed war with Russia as we are, according to him, to wage a single-handed war with France. He considers the British officers ignorant, luxurious, and "poor creatures physically and morally." He believes, writing as a naval officer, that we should need from 150,000 to 200,000 "sailors" to send our fleets to sea, and thinks that we have not "more than 40,000 trained sailors." It is, of course, the case that a large proportion of our men are not sailors in the strict sense of the word. But so it is in every fleet, and, while our numbers may be slightly short of those which prudence would require us to keep on foot, the figures here given are grossly in error. "Jean de la Poulaine" believes that in the event of invasion "the Scotch, wise people—wise in the most modern form—will immediately join the side from which they have most to gain." With this quotation we may leave our friend.

Another French book, much more valuable, but one to which we may rather refer our readers who are interested in such subjects than attempt to explain at length the contents, is *Paysans et Ouvriers depuis Sept Cents Ans*, by the Vicomte G. d'Avenel, published by MM. Armand Colin & Cie. This volume constitutes, in fact, a history of wages up to 1800, and seems as sound in doctrine as it is accurate in its facts. It is virtually French only, and not general history.

There are published from the office of the *Revue de Droit International et de Législation Comparée*, at the Hague, in the French tongue, in pamphlet form, some articles entitled *La Guerre de 1897*, an able statement of the Greek case against Germany, and explanation of the



means by which Germany brought about the Turco-Greek war. They are by "M. de S. G."

# OUR LIBRARY TABLE.

MR. AUSTIN DOBSON has given his many and grateful readers yet another instalment of the eighteenth-century studies in which he combines erudition with the lightest of touches and a rare talent for appreciation. This time he calls his book *A Paladin of Philanthropy, and other Papers* (Chatto & Windus), after the subject of the first essay, General Oglethorpe, the founder of Georgia, a picturesque Nestor, whom readers of Boswell may remember, and whose exact age has been ascertained by the industry of *Notes and Queries*. Goldsmith is always a charming subject in the right hands, as here. Mr. Dobson is, perhaps, a little unreasonable when he talks of Goldsmith's "curious (perhaps unconscious) habit of repeating ideas which had pleased him." Surely a habit not "curious," but natural, and sufficiently common. Garrick refused 'The Goodnatur'd Man' more, we imagine, because he disliked Goldsmith than his play—as, of course, Mr. Dobson knows, but does not indicate here. Mr. Aitken's excellent 'Life of Steele,' 'Boswell and his Editors,' 'Gay,' 'Luttrell,' and three essays on London topography all form most excellent reading. Whitehall we hope Mr. Dobson will return to on its water side, of which Grammont and others present picturesque details. We wonder how many readers of these pages have heard of Terentianus Maurus before and know more than half his line about books.

THE name of its author is sufficient guarantee for the excellence and accuracy of *Mysore: a Gazetteer compiled for Government*, by Lewis Rice (Constable & Co.). The two volumes at present under consideration are a revision of the original edition from which Coorg has been excluded. The author says:—

"Most parts of the sections on Flora, Fauna, and Ethnography have been entirely rewritten in accordance with the latest information. So also, in an especial manner, the chapters on History and Literature: the former having been greatly added to in both the most ancient and the most modern periods; while the latter is almost entirely new."

Claiming interest for small countries which have played great parts in the world's history, and produced or developed its most distinguished men, he goes on to remark concerning Mysore:—

"Not only does she abound in the picturesque features of lofty mountains and primeval forests, of noble rivers and mighty cataracts, but.....she yields by far the most gold of any country in India. ....She is the peculiar home of the sandal and also of teak, a special haunt of the elephant,.....and is still the chief garden for coffee cultivation.....In modern times, the great general of the age, the Iron Duke, learned in the Malnad wilds of Mysore, no less than in the plains of the Deccan, those lessons of warfare," &c.

So that the claims of Mysore for consideration are ample. And they are treated with great fullness: physical geography, flora, fauna, ethnography, history, religion, language, art and industry, are each described in detail, as also are the systems of administration which have prevailed from the earliest times through many changes to the present enlightened rule under its own chief, assisted by European and native officers, the latter predominating. Both volumes are fully furnished with maps, and it is with these that we are least satisfied; they are on flimsy paper, bound with the letterpress, and will inevitably be torn and lost or destroyed. It is infinitely better in books of reference to have all maps over the size of a page loose, and printed or mounted on cloth, or forming a separate volume, so arranged as to be easily consulted without damage. The type and paper are all that can be desired. An explanation of the system of transliteration of native names would have added to the value of the work.

THERE is a good deal of solid information in the monograph on *Percy Bysshe Shelley* (Weimar, Felber) by Helene Richter, and the various

poems are carefully analyzed. Unfortunately the author seems to have followed the sentimental rather than the correct sources of information, and the critical estimates throughout are too vaguely laudatory. One would imagine from these pages that 'Swellfoot the Tyrant' was more important than 'The Sensitive Plant.' It is poor stuff; but the account of its suppression given here is not now believed by the best authorities. The Greek motto to 'Hellas' (p. 572) is a sad muddle, almost unrecognizable; and Lamb was never at either Oxford or Cambridge, as the author seems to suppose.

FRATELLI BOCCA, of Turin, publish in two volumes *Il Governo Locale Inglese*, by Signor Pietro Bertolini, a well-known member of the Italian Parliament. The book forms a painstaking history of local government and Poor Law in England and Wales. The author does not deal with the local government of Scotland, Ireland, or the metropolis. He appears to have taken the greatest pains to be accurate in his account of all the statutes, and to master for himself and his readers the chaos of English local government.

*The Ipané*, the first instalment of "The Overseas Library" (Fisher Unwin), consists of a series of sketches of life in South America, Tangiers, Scotland, &c., by Mr. Cunningham Graham. They are reprinted from the *Saturday Review* and other journals, and, although showing cleverness at times, are written in a jerky style that is rather wearisome.

Richard Holt Hutton, of the *Spectator* (Edinburgh, Oliver & Boyd), is an impassioned eulogy of Mr. Hutton and his journal by an anonymous worshipper.

THE Government Printer at Washington publishes *The Constitution of the United States*, with 'Jefferson's Manual,' the rules of the House of Representatives, and many facts relating to the House and Senate and to Congress generally, the whole prepared by Mr. Thomas H. McKee under a resolution of Congress passed some ten months ago. Both the constitutional system and the parliamentary practice of the United States are so different from our own that there is not that interest for ourselves in American works upon either subject that Australian or Canadian works present. Neither can it be said that there is any tendency in the United States in our direction, or any tendency here in theirs. At the same time Americans, where able, quote freely, as in this book, from Hatsell's 'Precedents' and from the dicta of our Speakers. The fact is that the general principles of what may be called the common law of Parliament have been derived in the United States from ourselves, but have been greatly modified.

SIXPENNY editions are becoming rather a drug in the market. Messrs. Methuen offer, however, a novel for that sum not previously published in their series with the rather dull title of "The Novelist." Mr. Hornung's *Dead Men tell no Tales* is an excellent story of disaster at sea and plot on land which is highly ingenious. He writes, too, in a broad, free style, which is a great advance on his earlier work. The printing is creditable for the money.

*Woodstock*, a wonderful work to have been written even by Scott in the days of his ruin, when he had already had a stroke of apoplexy, has been published by Mr. Nimmo in one stout volume in his reissue of the "Border Edition" of the Waverley novels. Messrs. Dent have also included it in their pretty edition. But why have they inserted a drawing of Craigmillar Castle, which might have been appropriate to 'The Abbot,' but is out of place in 'Woodstock'?

*Roy's Wife* has appeared in the excellent reprint of Whyte-Melville's novels which Messrs. Ward & Lock are issuing.

A SIXPENNY edition, well printed on respectable paper, of Mr. Coulson Kernahan's popular

work *A Dead Man's Diary* has been issued by Messrs. Ward, Lock & Co.

WE have on our table *From Euston to Klon-dike*, by J. M. Price (Low),—*Manual of English Grammar and Composition*, by J. C. Nesfield (Macmillan),—*A Latin Grammar for Schools and Colleges*, by G. M. Lane (Harper),—*A History of France from 1180 to 1314 A.D.*, by Agnes F. Dodd (University Examination Postal Institution, 27, Southampton Street, Strand),—*Primer of Geometry*, by J. Sutherland (Longmans),—*An Intermediate Text-Book of Geology*, by C. Lapworth (Blackwood),—*The Business Letter-Writer*, by L. R. King (Routledge),—*English Prose for Junior and Senior Classes*, by J. L. Robertson, Part II. (Blackwood),—*King Solomon's Golden Ophir*, by Dr. Carl Peters (Leadenhall Press),—*The Great Antiphons*, by the Author of 'Coming' (S.P.C.K.),—*The Romance of Diaphan*, by R. Seaton (Digby & Long),—*The Lord of Lanoraie, a Canadian Legend*, by R. G. Starke (Montreal, Lovell),—*The King Magnificent, an Imagination*, by P. Herring (Nottingham, Pearson),—*Lays of the Knights*, by C. W. Barraud, S.J. (Longmans),—*The Vision of God as represented in Ruckert's Fragments*, rendered in English rhyme by W. Hastie, D.D. (Glasgow, MacLehose),—*Mackinnon and the Bards*, by John Mactaggart (Edinburgh, Oliphant & Co.),—*Gems from the Early Church*, compiled by E. F. Bowden (Catholic Truth Society),—*Rosa Bellavita*, by Salvatore di Giacomo (Paris, Lévy),—*Elemente der russischen Sprachlehre*, by A. Garbell (Berlin, Langenscheidt),—*Monsieur Edgard*, by Jules Noriac (Paris, Lévy),—*Les Glanes de la Vie*, by Comtesse Diane (Paris, Ollendorff),—and *Le Petit-Fils de d'Artaquin*, by A. Sirven and A. Siéglé (Paris, Lévy). Among New Editions we have *Slav or Saxon*, by W. D. Foulke (Putnam),—*Chemistry in Daily Life*, by Dr. Lassar-Cohn, translated by M. Pattison Muir (Grevel),—*Holy Thoughts for Quiet Moments*, by the Rev. A. H. Dunn, D.D. (S.P.C.K.),—and *Fame the Fiddler*, by S. J. Adair FitzGerald (Greening).

# LIST OF NEW BOOKS.

## ENGLISH.

### Theology.

Bigg's (C.) *Unity in Diversity*, cr. 8vo. 2/6  
Bougaud's (Monseigneur) *History of St. Vincent de Paul*, translated by J. Brady, 2 vols. 8vo. 16/ net.  
Case for Incense, 8vo. boards, 2/6  
Irvine's (D.) 'Paraisal' and Wagner's Christianity, 6/ net.  
Whitluck's (C.) *Learning and Working*, Sermons, cr. 8vo. 4/

### Laws.

Hardy's (H.) *The Benefices Act, &c.*, 8vo. 5/ net.

### Fine Art and Archaeology.

Ball's (C. J.) *Light from the East*, 4to. 15/  
Eden versus Whistler, 5/ net; *Édition de Luxe*, 21/ net.  
Reed's (E. T.) "Mr. Punch's" Book of Arms, 4to. 7/8 net.

### Music and the Drama.

Fisher's (H.) *The Pianist's Mentor*, cr. 8vo. 2/6  
Shakespeare: *Hamlet, The Merchant of Venice*, with Notes by J. Dennis, and Illustrations by Byam Shaw, 12mo. 1/6 net each.

### History and Biography.

Baldock's (T. S.) *Cromwell as a Soldier*, 8vo. 15/ (Woisley Series.)  
Davidson's (S.) *Autobiography and Diary*, 8vo. 7/8  
McCarthy's (Justin) *Reminiscences*, 2 vols. 8vo. 24/  
Martyrdom of an Empress, roy. 8vo. 7/6  
Thomas's (E.) *Roman Life under the Cæsars*, 7/6

### Geography and Travel.

Beresford's (Lord C.) *The Break-up of China*, 8vo. 12/  
Bertrand's (A.) *The Kingdom of the Ba-rotai, Upper Zambesia*, translated by A. B. Miall, roy. 8vo. 16/  
Jackson's (F. G.) *A Thousand Days in the Arctic*, 2 vols. 32/

### Philology.

Auden's (H. W.) *Higher Greek Prose*, cr. 8vo. 2/6  
Homer's *Odyssey*, Book IX., edited by A. D. Thomson, 2/6  
Pitman's (H.) *An Introduction to Greek Prose Composition*, cr. 8vo. 2/6

### Science.

Keane's (A. H.) *Man, Past and Present*, cr. 8vo. 12/  
Wanklyn (J. A.) and Cooper's (W. J.) *Sewage Analysis*, 7/6

### General Literature.

Barker's (A. M.) *Tom-All-Alone*, cr. 8vo. 6/  
Becke's (L.) *Ridán the Devil, and other Stories*, 6/  
Belloc-Lowndes's (Mrs.) *The Philosophy of the Marquise*, cr. 8vo. 3/6  
Boyle's *Court Guide for April, 1899*, 12mo. 5/  
Breton's (F.) *God save England!* cr. 8vo. 6/

Brown's (V.) Two in Captivity, cr. 8vo. 3/6  
Cobb's (T.) Mr. Passingham, cr. 8vo. 3/6  
Dix's (B. M.) Hugh Gwyeth, cr. 8vo. 6/  
Kernahan's (Mrs. C.) The House of Rimmon, cr. 8vo. 3/6  
Lützow's (F.) A History of Bohemian Literature, 6/  
Luz's (Vicente J. de) Ma Mere, cr. 8vo. 6/  
Marchmont's (A. W.) A Dash for a Throne, cr. 8vo. 6/  
Meadows's (L.) Watched by Wolves, cr. 8vo. 2/6  
Our Lady of the Green, a Book of Ladies' Golf, cr. 8vo. 3/6  
Profugos's (Fato) The White Olive, and other Romances of the Riviera, illustrated cr. 8vo. 6/  
Scott's (Sir W.) Woodstock, Border Edition, cr. 8vo. 3/6  
Solitary Summer (The), by the Author of 'Elizabeth and her German Garden,' cr. 8vo. 6/  
Spurr's (H. A.) A Cockney in Arcadia, cr. 8vo. 3/6  
Threlfall's (T. R.) The Sword of Allah, cr. 8vo. 3/6  
Whyte-Melville's (G. J.) Tilbury Nogo; Scotland and the Moors, Edition de Luxe, 8vo. 10/6 net (sets only).

## FOREIGN.

*Theology.*  
Hummelauer (F. de) Commentarius in Numeros, 5m. 60.  
*Law.*  
Triepele (H.) Völkerrecht u. Landesrecht, 14m.  
*Fine Art and Archaeology.*  
Havard (H.) Histoire et Philosophie des Styles, 2 vols. 120fr.  
Lehne (A.) Tabellarische Uebersicht üb. die künstlichen organischen Farbstoffe, Part 3, 6m.  
Mirbeau (O.) Le Jardin des Supplices, 30fr.  
Montesquieu (R. de) Les Perles Rouges, 30fr.  
Schmidt (E.) Pergamon, 1m 20.  
Storck (J. Ritter v.) Die Pflanze in der Kunst, Supplement 4, 10m.

*Drama.*

Kistemaekers (H.) Marthe, 3fr. 50.  
*Philosophy.*  
Dubois (J.) Spencer et le Principe de la Morale, 6fr.  
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Duruy (V.) Le 1er Régiment de Tirailleurs Algériens: Histoire et Campagnes, 20fr.

*Geography and Travel.*

Auguin (E.) Plages Belges, Part 3, 3fr. 50.  
Mille (P.) Au Congo Belge, 3fr. 50.

*Philology.*

Ellinger (G.) J. N. Secundus: Basia, 2m.  
Giamondi (H.) Maria de Patriarchis Nestorianorum, Textus Arabicus et Versio Latina, 2 vols. 20m.  
Gourmont (R. de) Esthétique de la Langue Française, 3fr. 50.  
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Rosenbach (O.) Grundriss der Pathologie u. Therapie der Herzkrankheiten, 9m.  
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Foley (C.) L'Otage, 3fr. 50.  
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Hirsch (C. H.) La Possession, 3fr. 50.  
Lano (P. de) et Gallus (E.) La Femme aux Papillons, 3fr. 50.  
Marguerite (P. et V.) Le Poste des Neiges, 3fr. 50.  
Rameau (J.) La Montagne d'Or, 3fr. 50.  
Ronsy (J. H.) La Fauve, 3fr. 50.

## A FORGOTTEN JOURNALIST.

THE names left out of the 'Dictionary of National Biography' are already the subject for archaeological inquiry. There is known to be a good bunch of omissions.

William Bingley, bookseller, and an early Radical journalist, should have a niche in our Pantheon. He deserves immortality, if but for the fact that he provoked the utterance of a legal maxim that will perish only with the English language itself. Appearing before Lord Mansfield in 1768, the defendant rested his position on the "truth" of the statement in his newspaper. The judge replied, "The more truth it contained the greater the libel."

The outline of Bingley's known career begins with a bookseller's shop opposite Durham Yard in the Strand. Here he continued the *North Briton* after Wilkes had relinquished it. He pursued Wilkes's manner with vehemence. For some more than usually unguarded words (in No. 50) he was committed to Newgate. About this period Parson Horne, of Brentford, was emerging into celebrity, who encouraged Bingley in his resistance to "arbitrary" power. Horne was a leading member of the Society for the Support of the Bill of Rights, and proposed that 500l. be given to assist Bingley. This notion was not carried out, on account of the opposition of Wilkes and some of his friends. Bingley remained in prison for about two years, on a charge of contempt of

Court in refusing to answer certain interrogatories. He made solemn affidavit never to submit except under torture, and carefully kept his public aware of his existence and of his penance. An *Independent Chronicle* was issued from Bingley's shop during this period. Upon his release in June, 1770, he started *Bingley's Journal*; or, the *Universal Gazette*, announcing that he would support "those principles of freedom and those privileges of Englishmen established at the Revolution by giving the most speedy and public accounts of any attempts to subvert the liberty of the subject." Wilkes and Horne, Almon and Junius, occupy many columns of the journal. The paper stopped early in 1773.

Bingley was now a bankrupt. We find him a few weeks later travelling about Ireland, partly occupied in collecting arrears of subscriptions to his newspaper, and partly in studying the condition of the peasantry. The Irish gentry he found very hospitable and very poor. In two cases his demand for money was honoured by drafts on other gentlemen's betting debts. Bingley found the poor people civil and grateful for his attentions. He took nothing on hearsay, but looked into things for himself, and published a pamphlet embodying his observations and experiences. This horseback ramble in Ireland lasted several years, intermitted with a short settlement in Dublin or elsewhere as a bookseller. In 1792 he was again a bookseller in Fleet Street, London, publishing mild political pamphlets. There is a portrait of him in 'A Sketch of English Liberty' (B.M. 8132 dd).

Bingley is described as "a man of strong natural understanding, though not much assisted by literature.....of the strictest integrity, but unfortunately possessed an habitual irritability of temper, which proved a perpetual discomfort." His married life was happy. He died in 1799, aged sixty-one. E. S.

## THE IDENTITY OF CLEMENZA, 'PARADISO,' IX. 1.

Dorney Wood, Burnham, Bucks.

IT has long been a matter of dispute among Dante commentators whether the "bella Clemenza" apostrophized by Dante at the beginning of the ninth canto of the 'Paradiso' is to be identified with Clemence of Hapsburg, the wife of Charles Martel of Hungary (eldest son of Charles II. of Naples and Anjou), or with his daughter of the same name. The whole matter resolves itself into a question of dates. The younger Clemence married Louis X. of France in 1315, and died in 1328; her mother, Clemence of Hapsburg, died, according to the Dante commentators, in 1301 (see, for instance, Todeschini, 'Scritti su Dante,' i. 204-8, who appears to have been the authority followed by all subsequent commentators). Both mother and daughter, therefore, were alive, according to this reckoning, at the time of the assumed date (1300) of Dante's vision, though the elder Clemence had been dead many years at the time the poet was actually writing.

It turns out, however, that the commonly accepted date of the death of Clemence of Hapsburg is six years too late. It has been proved by recent historical researches, the results of which have been published in the Neapolitan *Archivio Storico* (vii. 15 ff. and xv. 101 ff.), that Clemence, wife of Charles Martel, died in the summer of 1295, in the same year as her husband (and, as it appears, within a few weeks of him). This date, of course, finally disposes of any claim of the elder Clemence to be identified with Dante's "bella Clemenza." As she had been dead nearly five years before 1300, the year of the action of the 'Commedia,' Dante, who is always exceedingly careful as to details of this kind, could not by any possibility have apostrophized her as still living in that year.

In my 'Dante Dictionary' I have unwittingly done Benvenuto da Imola an injustice in this connexion. He says that Charles Martel died

in the same year as his wife ("Carolus iste uno et eodem anno reddidit animam Deo cum Clementia uxore sua"), which I, accepting the year 1301 as the date of the death of the elder Clemence, characterize as a mistake. It is odd that Benvenuto should nevertheless hold that the Clemence referred to by Dante was Charles Martel's wife ("dirigens sermonem ad Clementiam uxorem Caroli, autor dicit.....Carlo tuo, vir tuus pulcher dilectus").

I am indebted to a correspondent for drawing my attention to this error of mine; and I may add that to Scartazzini, so far as I know, is due the credit of being the first Dante commentator to give the correct year of the elder Clemence's death, which he does in the second edition of his shorter commentary on the 'Commedia.'

PAGET TOYNBEE.

## 'THE BATTLE OF MARATHON.'

MAY I point out an error in the letter of your correspondent Mr. E. Baker, published last week? The "dear Trepsack" to whom Mrs. Browning, when a girl, gave 'The Battle of Marathon' was not her sister, but the Creole lady—once an intimate friend of her maternal grandmother—affectionately known in the Barrett family as "Treppy." A full account of this aged lady (who had dandled Edward Barrett, Elizabeth's father, in his infancy) will be found on pp. 201 and 211 of the 'Letters of Robert Browning and Elizabeth Barrett,' vol. ii.

CONSTANCE SMITH.

THE interesting find which Mr. Baker, of Birmingham, records in the letter printed in your last issue ought to clear up a still obscure point in connexion with Mrs. Browning's childhood. Since Canon Burnet, rector of Kelloe, discovered in 1889 the entry of her birth in the register of his church, all doubts as to the date and place have been set at rest. But there remains the announcement in the *Tyne Mercury* of March 14th, 1809, as follows: "March 4th, 1809, in London, the wife of Edward M. Barrett, Esq., of a daughter." This can only refer to Mr. Barrett's second daughter, born, presumably, after the family left Coxhoe Hall, Durham, and before they settled at Hope End, Herefordshire. Elizabeth was her father's eldest child. Now, Mrs. Browning's birthday was March 6th, the date on which, according to the inscription transcribed by Mr. Baker, she gave his copy of 'The Battle of Marathon' as "a birthday offering to her dear Trepsack." Is it possible that Mr. Baker has misread the date? If so, the last twist in the tangle of errors around Mrs. Browning's birth will have been unwound. S. K. RATCLIFFE.

## THE NEW EDITION OF CARLYLE.

MESSRS. CHAPMAN & HALL in the autumn of 1896 announced a new edition—the "Centenary Edition"—of the works of Carlyle, to be issued at the rate of two volumes a month, and completed in December, 1897.

From the first, however, the publishers fell into arrears, and such is their "utter unpunctuality in a world built on time"—the phrase is Carlyle's own—that the two volumes of 'Wilhelm Meister,' which were promised in the prospectus for August 15th and September 1st, 1897, respectively, have only just made their appearance.

Of this procrastination the long-suffering subscriber may fitly say, with the Irishman, "It bangs Banagher, and Banagher bangs the divvie!" C. H.

## SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on Monday, the 8th inst., and five following days, the library of a gentleman, removed from Yorkshire, among which were the following: *Annals of Sporting and Fancy Gazette*, vols.



i.-xiii., 1822-28, 28l. Burton's Arabian Nights, 10 vols., 23l. Baily's Magazine of Sports, 66 vols., 20l. Barham's Ingoldsby Legends, first edition, 3 vols., 1840-7, 12l. 5s. Boccaccio, Decamerone, 5 vols., 1757, 10l. Alken's National Sports, 1821-3, 37l. Ireland's Life of Napoleon, Cruikshank's plates, 4 vols., 1823-8, 29l. Roscoe's Novelists' Library, 19 vols., 1831, &c., 18l. Delille, *Homme des Champs*, printed upon vellum, Paris, 1805, 18l. Dibdin's Bibliomania, extra illustrated, 1811, 20l. 10s. Madame Ducrest, *Memoirs of the Empress Josephine*, Japanese vellum, extra illustrated, 1894, 31l. Early English Text Society, 1864-89, 17l. 10s. Egan's *Finish to the Adventures of Tom and Jerry*, 1830, 19l. 10s. Dickens, *Memoirs of Grimaldi*, extra illustrated, 1838, 37l. Martha Walker Freer's Works, 19 vols., 1855-66, 27l. 10s. Hakluyt Society, 86 vols., 38l. *Heures de Nostre Dame*, Paris, 1550, 15l. 10s. *Heures du Card. de Noailles*, Paris, 1746, 12l. 15s. W. Fraser, *The Douglas Book*, 1885, 15l. Hodgson's *Northumberland*, 7 vols., 26l. Horne B.V.M., illuminated MS. on vellum, Sæc. XV., 227l. *Estampes en Couleurs du XVIII<sup>e</sup> Siècle*, 34l. 10s. J. H. Jesse's Works, first editions, 23 vols., 37l. La Fontaine, *Contes et Nouvelles*, 2 vols., 1762, 71l. *Memoirs of Mlle. de Montpensier*, 3 vols., extra illustrated, 1848, 16l. 5s. Kelmescott Press Poems by the Way, 1891, 13l.; Kelmescott Press Chaucer, 1896, 56l. 10s. La Fontaine, *Contes et Nouvelles*, plates by Schall, in colours, Paris, 1791, 24l. 10s. Montesquieu, *Temple de Gnide*, L.P., Paris, 1772, 106l. The Satirist, or Monthly Meteor, plates by Cruikshank, 14 vols., 1808-14, 16l. 10s. Queen Elizabeth, by Mandell Creighton, édition de luxe, 1896, 17l. 10s. Dean Sage, *The Ristigoude and its Salmon Fishing*, Edinburgh, 1888, 27l. Lieut.-Col. Simcoe's *Journal of the Operations of the Queen's Rangers, 1787*, 30l. A Series of Plates illustrating the Life of Napoleon, 50l. Parkinson's *Paradisi in Sole*, 1629, 14l. Poliphili *Hyperotomachia*, 1499, 40l. 10s. Smith's *Catalogue Raisonné*, 9 vols., 1829-42, 39l. Surtees Society's Publications, 96 vols., 21l. Symonds's *Renaissance in Italy*, 7 vols., 21l. 10s. Voltaire, *La Pucelle*, translated by Lady Charleville, 2 vols., 1796-7, 12l. 5s.; Voltaire, *La Pucelle*, proof plates, Paris, 1795, 18l. 5s. Wolf's *Zoological Sketches*, coloured plates, 2 vols., 1861-67, 19l. 10s. Total of the six days' sale, 5,168l. 18s. 6d.

## THE HANDWRITING OF JUNIUS.

British Museum, May 16, 1899.

THE recent contributions to the *Athenæum*, under the title of 'New Light on Junius,' by Mr. Fraser Rae, largely deal with the much-contested question of the handwriting of the famous letters. On this question perhaps I may be allowed to say a few words, it being understood that I confine myself strictly to this branch of the controversy, without travelling into the larger and more complicated theories of identification of the author by personal or political circumstances or by the peculiarities of style of composition.

In the matter of the identification of the handwriting of Junius it appears to me that there still remains much to be done and that the problem has never been attacked in a really scientific manner. The most elaborate work dealing with the handwriting of Junius is that of the Hon. Edward Twisleton (1871), in which is embodied the result of the investigations of Mr. Charles Chabot, the expert, who identifies the writing of Junius with that of Sir Philip Francis. Mr. Chabot's report is a most painstaking and elaborate piece of work, and he may be right or he may be wrong in his conclusions—with that at the moment I am not concerned; but he had the misfortune (common enough with experts) to confound peculiarities of the handwriting of a period with the peculiarities of the handwriting of individuals, and to assume

too readily that because the same forms occur in two different documents they therefore emanate from the same hand. Had he extended the scope of his inquiry more widely, and had he had a larger experience of the general character of the handwriting of Englishmen in the latter half of the eighteenth century, I do not think he would have attributed, as he has done, so many particular forms and turns of letters and flourishes in the Junian hand to the individual Francis, for he would have found the same forms and turns and flourishes occurring in other contemporary hands. General forms and turns of letters are, and must necessarily always be, mainly the result of education. In comparing handwritings general character should have the greatest weight. We recognize at sight our friend's handwriting as we do his face; but we should probably be quite as much at a loss to describe from memory the particular shapes and turns of the individual letters of which his writing is composed as we should be to describe accurately the particular shapes and turns of his features. Next to general character, personal tricks of the hands and dissimilarities are to be reckoned with before similarities are to be taken at all into account. The method of experts, unfortunately, so often reverses this order of procedure that similarities which are merely the result of the education of the period count for far more than they are worth.

As we all know, there has been a general, and under the circumstances a natural, tendency to assume that the handwriting of Junius is a feigned hand. This is not quite fair to Junius. It is no doubt true that he had every reason for concealing his identity, and that he was anxious that his handwriting should not be recognized. But it does not therefore follow that he wrote a feigned hand, taking that term to bear its usual meaning and to imply that the hand was unnatural to the writer. On the contrary, the Junian hand has every appearance and indication of being a natural one. It is true that in some of the letters to Woodfall there is a certain attempt, and a rather timid attempt, at disguise; but this soon wears off, and the handwriting, particularly in the long letters, is almost uniformly of a beautiful, even, flexible character, which could not have been maintained by any one writing a feigned hand. It is a natural hand. But, though a natural hand, it does not necessarily follow that it was the only style that the writer could write. It may be an individual hand; it may also be one of two styles of handwriting of an individual. In the sixteenth century it was a not uncommon accomplishment for Englishmen to write two styles, viz., the Old English hand and the Italian hand; and, of course, every one knows that Germans in the present day can write both their native style and the Italian hand indifferently. Assuming then that the Junian hand is one of two styles which a particular individual could write with equal ease, there is no more reason for calling it a feigned hand than there would be for stigmatizing his other handwriting with the same epithet. From internal evidence I am inclined to think that we have in the writer of the Junius letters a man who could thus write two hands equally well, and that he reserved the "Junian" hand for such letters and the business correspondence concerning them. But though the two hands may differ in details, the writer would never be able to obliterate "character"; and I venture to think that the solution of the problem of identification will rest chiefly with recognition of the general character of the writing.

With regard to the handwritings of the several persons to whom the authorship of the Junius letters has been attributed, the majority of them may be dismissed without much ceremony. As suggested above, the writer of those letters must have been a perfect master of the pen; and judged by this high standard, nearly all the competitors at once disappear. Two only, in

my humble opinion, deserve consideration. The first of these is Sir Philip Francis. Francis undoubtedly wrote a good hand; but we are at a disadvantage in attempting to arrive at a just opinion of the merits of his claim, because examples of his writing are not publicly available in any abundance, and we have to depend chiefly on the facsimiles in Mr. Twisleton's book, which, after all, are only lithographs, and not particularly good of their kind. The general impression of Francis's handwriting, as here shown, is that it is heavy—too heavy to come from the same pen as the delicate writing of the Junian style. On the other hand, original letters may give a different impression; and judgment should be reserved until there is sufficient material available. The other writer to whom I have referred is Claudius Amyand, some account of whom has already been given by Mr. Fraser Rae. No one can fail to be struck with the remarkable resemblance of Amyand's writing to the Junian hand. Mr. Fraser Rae has given a few facsimiles in the pages of the *Athenæum*; but the originals must be seen for the extraordinary character of the writing to be properly appreciated. Among the voluminous correspondence of the Newcastle papers in the British Museum there are no letters so beautifully written as those of Amyand; and he had a remarkable power of sustaining a uniformity of character. Unfortunately, such letters of his as are to be found in the British Museum are of earlier and later dates than the period of the Junius letters.

If the authorship of the letters of Junius is ever to be determined by identification of the handwriting, this result can only be attained by the careful examination of abundance of the contemporary letters of such writers as Francis and Amyand, whose handwriting is good enough, and near enough in resemblance to the Junian hand, to justify such examination. As I have said above, I do not think that even Francis's hand has been subjected to the really scientific scrutiny which the subject demands.

E. MAUNDE THOMPSON.

## MR. ARTHUR GIBBS.

MR. JOSEPH ARTHUR GIBBS, who died on Saturday last from failure of the heart at the early age of thirty-one, was a writer of considerable promise. He was the eldest son of the late George Louis Monck Gibbs, from whom he doubtless inherited the strong taste for the outdoor sports and occupations which furnish the motive of many excellent passages in his book 'A Cotswold Village,' published last winter by Mr. Murray. His mother was a daughter of the late Sir A. Hallam Elton, of Clevedon Court, the friend of Thackeray and many another literary giant of the last generation. Mr. Gibbs was educated at Eton and Christchurch, Oxford. After leaving college he lived mainly in the country, and he was well known in many counties as a good rider, enthusiastic cricketer, and all-round sportsman. His first venture in literature was a reprint of some articles contributed to the *Field* on the improvement of cricket grounds—a matter to which he had paid much attention. He possessed the gift of making everything he wrote about interesting, and this little work is no exception to the rule.

The 'Cotswold Village' described English country life in an essentially old-world district, and gave one also a certain feeling that the book was not only a choice and varied collection of interesting objects, facts, and reflections, but that page by page it unconsciously drew a portrait—broad in outline, delicate in detail, convincingly real—of the author himself. It is sad to think that the world will have no more refreshment from so pure a spring.

## Literary Gossip.

THE June *Cornhill* may be described as a Waterloo number, containing no fewer than three articles relating to that battle and the campaigns that preceded it. These consist of the hitherto unpublished reminiscences of a commissariat officer—Commissary-General Carey Tupper; a budget of letters from a private soldier, which now see the light for the first time; and a collection of anecdotes—mostly new—contributed by Canon Staveley. Mr. Meredith Townsend writes on Mrs. Oliphant, and Mr. Robert Bridges sends an eclogue on 'The Fourth of June at Eton,' where he was a contemporary of Lord Rosebery, Mr. Arthur Balfour, and Sir Hubert Parry. Mr. Karl Blind continues the narrative of his chequered experiences in the Revolution of 1848; "Urbanus Sylvanus's" 'Conferences on Men and Books' deal with Oxford wit and humour; Mr. Horace G. Hutchinson contributes a short story, entitled 'A Romance of the House of Commons'; and Mr. Horace Penn is responsible for a dialogue 'Don Quexote, a Pineromance,' in which the tendencies of the ultra-modern drama are freely criticized.

*Blackwood* for June will contain the opening chapters of a new serial by "Zack," whose volume of short stories attracted much attention last year, while Prof. Edward Dowden has edited for the number a MS. narrative of the experiences of 'A Prisoner under Napoleon,' written for Admiral Sir George Cockburn's amusement by a certain Robert Bastard James, lieutenant in the Royal Navy.

To the fourth edition of 'The Coming of Love' Mr. Watts-Dunton has prefixed an introduction of some length in which the characters of Sinfi Lovell and Rhona Boswell are discussed. In a chapter on "The Humour of the Romany Chi" he claims for the gipsy girls a humour of their own—a humour of a peculiar and original flavour which the gipsy men do not share.

MESSRS. MACMILLAN will shortly issue a new book by Mr. Hamlin Garland, to be called 'The Trail of the Gold-Seekers.' It is the record in prose and verse of a thousand-mile journey made with a pack-train from British Columbia in search of gold. The trail proved to be a hard road to travel, and the comic, picturesque, and grim features of running a pack-train are set down by the author just as they succeeded one another. The work will be illustrated with numerous photographs which were taken during the journey. It is also a study of the native tribes and the bird and animal life of the country.

THE annual meeting of the members of the London Library will take place on June 15th. The institution is prospering. The last of the 4 per cent. debentures will be replaced in August next by 3 per cents.; and although the new building has, of course, cost more than was expected, another 1,250*l.*, it seems, will settle the account. The number of members is greater than ever, and so are the purchases of books. The new catalogue will be at press before the end of the next financial year.

THERE are some interesting and very rare early printed books, "from a foreign

library," to be sold at Messrs. Puttick & Simpson's on Thursday and Friday next. The Americana include a copy of the very rare first edition of 'Libro di Benedetto Bordone,' printed at Venice "per Nicolo d'Aristotile, detto Zoppino," with full-page maps (including portions of America), and also smaller maps of the West Indian Islands. There is also a copy of the very rare Blasius, 'Liber Arithmetice Practice Astrologis Phisies et Calculatoribus admodum utilis,' Paris, 1513, a fine copy. The fine and tall example of Albano, 'Expositio in Problematum Aristotelis,' "incepta quidem Parisiis et Padue terminata, arte hac impensa Joannis Herborn," 1482, is also noteworthy. An incomplete copy (with fifty-nine leaves out of sixty-four) of 'Vavassore Opera Nova ditto Vadagnino,' the only Italian xylographic production known; and a copy of the first Aldine edition of Castiglione, 'Il Libro del Cortegiano,' 1528, are among the other rarities. As regards lot 265, Hippocrates, this work, 'Opus Repertorii Pronosticon,' is said to be "unknown to Hain"; but it is fully described, under No. 57, in Mr. Redgrave's excellent monograph issued by the Bibliographical Society, and it is there referred to "Hain, 13,393." There is a copy in the British Museum; but it is nevertheless a rare book. Although the copy of the poems of Pacificus Maximus—those verses which, observes Brunet, the author described as "plaisantes et joyeuses, mais qui sont fort obscènes"—is not of the *editio princeps*, it is even more interesting to bibliographers from a geographical point of view, for it is the first book printed at Camerino, and is dated 1523. Almost the only early English printed book is the 'Commentaire Philosophique' of John Fox, printed at Canterbury by Thomas Litwel, 1686.

As the London publishers will be entertaining the visitors to the Publishers' International Congress this year, the usual Booksellers' Dinner in connexion with the Booksellers' Provident Institution will not be held. The visitors to the Congress have been invited by the Stationers' Company to a reception and banquet at their Hall.

THE report of the Institution just published still regrets "the paucity of new members." This is matter of surprise, as a glance at the record of assistance granted shows what a good investment the members possess. Two widows, where the amount paid was only 43*l.*, have received 814*l.*; and eighteen widows, whose husbands had collectively paid 576*l.*, have received a total of 7,500*l.*; while one retail bookseller, who had paid but 42*l.*, has received 406*l.*

THE second series of Dr. Edward Moore's 'Studies in Dante' will be published at once at the Clarendon Press. The essays deal with Dante as a religious teacher, especially in relation to Catholic doctrine; Beatrice; the classification of sins in the 'Inferno' and 'Purgatorio'; Dante's personal attitude towards different kinds of sin; unity and symmetry of design in the 'Purgatorio'; Dante and Sicily; and the genuineness of the 'Quæstio de Aqua et Terra.' The dedication of the book was accepted by Mr. Gladstone in the last year of his life. The Clarendon Press is also

preparing for early publication a large-type edition of the 'Divina Commedia,' reprinted from Dr. Moore's 'Oxford Dante.'

THE College of Preceptors has taken a new departure, which appears not unworthy of imitation, by appointing a lady as one of its examiners in English language and literature. The lady in question, Miss Bertha Skeat, is not only the daughter of Prof. Skeat, but herself an English scholar of distinction.

MR. W. M. LINDSAY, Fellow of Jesus College, Oxford, has completed an elaborate edition of the 'Captivi' of Plautus. It contains prolegomena, a critical apparatus, and a commentary. Mr. Lindsay has recollated all the important MSS., and in an appendix he deals with the accentual element in early Latin verse. Messrs. Methuen will publish the book.

THE first volume of the collected writings of Morgan Llwyd, the Welsh Puritan mystic, which the late Mr. Thomas Ellis, M.P., had undertaken to edit as the inaugural publication of the 'Reprint Series' of the University of Wales Guild of Graduates (of which he was Warden), will be issued by the Guild publishers (Messrs. Jarvis & Foster, Bangor) before the end of the month. In addition to the reprinted matter, for which the author's own copy of one of his works has been utilized, the volume will include some Welsh and English verse, which is now published for the first time from an autograph MS. preserved at the Cardiff Free Library. The second volume, which will now be edited by Mr. Ellis's brother-in-law, Mr. J. H. Davies, will include an account of the author's life and work, for which some new materials have been discovered, and will also be illustrated with phototype reproductions.

THE life of Dr. Lewis Edwards, founder of the Methodist College at Bala, which his son Dr. T. Charles Edwards, the present Principal, is writing, will be issued in the course of the year by Mr. Isaac Foulkes, of Liverpool.

ANOTHER novel of adventure in which Prince Rupert is the leading character is about to be issued by Messrs. Macmillan. It is to be entitled 'Rupert by the Grace of God.' This latest romance of a period which never seems to pall upon the lovers of historical fiction is from the pen of Miss Dora M'Chesney.

THE forthcoming number of the *Transactions* of the Essex Archaeological Society will be accompanied by the first instalment of a Calendar of the Feet of Fines for the county. The abstracts are being prepared and edited by Mr. R. E. G. Kirk, the editor (for the Camden Society) of 'The Account of the Obedientiars of Abingdon Abbey.' Mr. J. H. Round, the historian, is said to be taking an active interest in promoting this useful work.

THE decease has to be recorded of Mr. Herbert Lloyd, one of the proprietors of the *Daily Chronicle*, who took an active share in its business concerns. Never robust, he passed some years in Durban, where he gave much of his time to astronomy, and he spent the winter of 1897-8 in Egypt. A chill, caught early last autumn, developed into phthisis, and he died at Falmouth on May 12th. He has left a



legacy of 1,000*l.* free of duty to the News-vendors' Benevolent Institution.

MADAME DARMESTER is publishing in the June number of the *Contemporary* a lecture on 'The Social Novel in France,' which will be read at the Woman's Institute on Friday, the 26th, when Mr. Bunting will take the chair.

A NEW Association of Graduates of the Royal University of Ireland has been founded in Dublin, its object being "to secure united action for the furtherance of higher education in Ireland in its relation to Catholic and national interests."

It is proposed to establish in Leeds a grammar school for girls, having on its governing body a majority furnished by the governors of the existing grammar school for boys. It is a little curious, in the circumstances, that a sum of 12,000*l.*—set apart, under a recent scheme of the Charity Commissioners dealing with the existing school, for the education of girls—has just been assigned by the governors to the Girls' High School in Leeds.

THE Countess E. Martinengo-Cesaresco writes, regarding the allusion to the "Ne touchez pas la reine" story in her memoir of Cavour (*Athenæum*, April 15th):—

"The allusion was not mine; I was quoting from a letter written by Massimo d'Azeglio to Victor Emmanuel. With regard to 'Gallophobia,' with which your reviewer charges me, I thought I had made it abundantly clear that, unlike Mazzini and Crispi, I believe French aid to have been a factor of absolute necessity in the accomplishment of Italian freedom. But I have said that Napoleon III. had not the sympathies of France in giving that aid, in support of which assertion every day brings new evidence. The interesting extracts lately published by M. Ernest Daudet in the *Temps* from the journal of a lady who was in high society during the Second Empire throw much light on the sentiments which the war excited among all classes. She says, as Nassau Senior said long ago, that no one except Prince Napoleon was in favour of it."

The Countess forgets Louis Napoleon's reception in the Faubourg St. Antoine when he was leaving for Italy.

PROF. D. S. MARGOLIOUTH has in the press a pamphlet to prove that the Hebrew text of Ecclesiasticus, recently published at Oxford, is the work of a Jew who lived at Bagdad, and translated from the Syriac and Greek with the help of a Christian. He thus appears still to uphold the theory put forward in his Inaugural Lecture of the year 1890. It seems that he has not yet made use of the fragments of the Hebrew text at Cambridge, nor of the two leaves lately acquired by the British Museum. At present Prof. Margoliouth stands, we believe, alone in support of this strange view against all eminent Semitic scholars.

MESSRS. ELLIS & ELVEY announce another volume of the "Siddal Edition" of D. G. Rossetti's poems, to be issued early in June. The new volume will be entitled 'Ballads,' and will contain the three poems 'Rose Mary,' 'The White Ship,' and 'The King's Tragedy.'

THE death has to be recorded of the Baron de Malortie, the author of 'Twixt Old Times and New' (1890) and 'Here, There, and Everywhere' (1894).

CHARLOTTE BENTIGNA KANT, a grand-niece of the great philosopher, died recently at

Mittau in the *Armenhaus*, at the age of seventy-two. She was the last descendant of the Kant family.

RECENT Parliamentary Papers include a Supplement to the Science and Art Report, on Drawing and Manual Instruction in Elementary Day Schools, &c. (1*s.* 11*d.*); Education, Reports for the Northern and Western Divisions of Scotland (3*d.* each); Annual Statistical Report of the University Court of St. Andrews (3*d.*); and Reports on the Charities of five more Carmarthenshire parishes.

## SCIENCE

### ASTRONOMICAL LITERATURE.

THE volume of *Astronomical and Magnetical and Meteorological Observations made at the Royal Observatory, Greenwich, in the Year 1896* has recently been published, and, though it has no appendix, is more bulky than any of its predecessors. The details of the observations are exhibited on the same principle as in preceding years, and separate copies are issued of the *Astronomical Results*, *Magnetical and Meteorological Observations*, and *Spectroscopic and Photographic Results*. In addition other copies are given of the latter for 1897, intended ultimately to form a part of the volume for that year; but both in it and the preceding the title is somewhat a misnomer, as the spectroscopic observations were in a state of suspended animation pending the completion of the photographic spectroscope and its adaptation to the 30-inch reflector of the Thompson equatorial. The Greenwich photoheliographical observations are supplemented by others obtained at Dehra Dûn, India, and at the Royal Alfred Observatory, Mauritius.

Father V. de Campigneulle, S.J., has published a volume of *Observations taken at Dumraon, Behar, India, during the Total Solar Eclipse of January 22nd, 1898* (Longmans & Co.), by a party of Jesuit fathers of the Western Bengal Mission. Although, as he remarks, the smallness of their resources and the nature of their instruments (which were for the most part of their own device and construction) necessarily circumscribed their field of research, yet the hope which he also expresses that a mite of useful information has thus been contributed to the valuable scientific results acquired during an eclipse when the weather was so favourable for observation is certainly fulfilled. We may add that the volume is not without interest to the general public, particularly as it is illustrated with fourteen excellent plates of the eclipse and of the solar spectrum during totality. The last chapter gives a short record of work done at the other stations, which is necessarily not only brief, but incomplete, as the volume was passed for press at Darjeeling last June, before anything like all the reports had come in. Nevertheless, enough was known to show how important a place in astronomical history will be filled by the Indian eclipse of 1898. Father Campigneulle discusses pretty fully the relation between the phenomena observed on these occasions and the state of the period of the solar spots. We notice a slip here, on p. 81, where he writes:—

"Between a maximum and a minimum [it should be "between two successive maxima or minima"] of solar activity there is a well-known period, lasting more or less 11½ years."

In comparing this with the variations in the appearances seen in eclipses, he calls attention to the fact that there is evidence of another longer and less clearly defined period, from 50 to 55½ years in length, which must to some extent interfere with the manifestations of the shorter and more regular period in a way similar to that in which the solar tides accentuate or tend to diminish the effect of the lunar. However, the space at

our disposal precludes our going in detail into the matters discussed in this volume; but we congratulate the Jesuit fathers, and especially the author, on the interesting results obtained with their confessedly limited means.

HARVARD College Observatory Circular No. 43 informs us that the discoverer (Prof. W. H. Pickering) of the new distant satellite of Saturn has suggested the name Phebe for that body. Its slow motion proves that, if not a satellite, it is a more distant small planet; but the probability is that it is a satellite revolving in a very elongated ellipse and nearly in the plane of the ecliptic. If we assume that its reflecting power is the same as that of Titan, the largest satellite, its diameter would be about 200 miles. Hyperion, the small satellite discovered almost exactly fifty years before, is seen conspicuously (Prof. E. C. Pickering tells us) on all the plates in which the little stranger (which was about a magnitude and a half fainter) first made its appearance.

We have received two numbers of the twenty-eighth volume of the *Memorie della Società degli Spettroscopisti Italiani*, which now appears under the joint editorship of Profs. Tacchini and Riccò, and has its headquarters at Catania. The first is chiefly occupied with an account of the observations of the solar spots, facule, and protuberances obtained at Rome during the last quarter of 1898. The second contains papers on the distribution in latitude of the solar spots and protuberances observed at Rome and Catania during the same quarter, and a continuation of the spectroscopical images of the sun's limb to the end of September.

PROF. SIR F. MCCOY, K.C.M.G., F.R.S.

THE death of Sir F. McCoy, which has just been announced from Melbourne, recalls the memory of a scientific man who during his early career was well known in this country, but who had for the last five-and-forty years made his home in Australia, and had consequently been rather forgotten by English geologists. Born in 1823, the son of a Dublin physician, Frederick McCoy was educated for medicine, but soon turned to natural science as a profession. He made his mark at once by describing with precision the fossils collected by Sir Richard Griffith for the purpose of preparing his famous geological map of Ireland. These fossils were principally from the Silurian and carboniferous formations. Prof. Sedgwick, with whom McCoy had studied at Cambridge, availed himself of this acquaintance with paleozoic fossils, and the assistance of the young Irish paleontologist was secured for the Woodwardian Museum. In 1850 McCoy was appointed Professor of Geology in the Queen's University in Ireland, and four years later he went out to Australia as the first Professor of Natural Science in the University of Melbourne—a position which he retained until removed by death. The organic remains in the rocks of Victoria offered a field for the exercise of his paleontological skill, and the use which he made of this opportunity is attested by the *Decades of the Victorian Survey*. Among Sir F. McCoy's services to the colony should be mentioned his formation and directorship of the Melbourne National Museum.

### SOCIETIES.

ASIATIC.—May 9.—*Annual Meeting*.—Sir M. E. Grant Duff in the chair.—Sir Charles Lyall, Mr. Yerburgh, Mrs. Clough, and Mr. Chatterji were elected Members.—The Report for 1898 was read by the Secretary, giving the result of the year's work. The adoption of the Report was proposed by Col. R. C. Temple, and seconded by Major-General Sir F. Goldsmid.—The re-election of the President, Lord Reay, was proposed by Sir M. E. Grant Duff, and seconded by Sir Raymond West.

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ARCHÆOLOGICAL INSTITUTE. — May 3. — Sir Henry Howarth, President, in the chair.—Chancellor Ferguson exhibited photographs of a large doorlock in the Tullie House Museum, Carlisle. Nothing is known of its history. It is 2 ft. 1 in. in length and 7 in. in breadth. It is classified according to its construction as a warded spring draw-back lock with three bolts. A keyhole is seen on both the front and the back of the lock; but they are not opposite to one another—in fact, the lock contains duplicate sets of works or wards, one set in advance of the other, and probably belonged to the door of a strong room.—Dr. Wickham Legg read a paper on the account in English of the anointing of the first King of Prussia in 1701. After pointing out the use of oil in the projected coronation of Oliver Cromwell, and in the coronations of the kings of Bohemia, Sweden, and Denmark since the Lutheran Reformation, the paper dealt with a document formerly belonging to Gregory King, Rouge Dragon, which was a version into English of the German official programme of the anointing of the first King of Prussia in 1701. It was noted that the king crowned himself and then the queen in the castle at Königsberg as a civil ceremony, followed in the church by the anointing as an ecclesiastical ceremony. A transcript of the English version accompanied the paper.—The Rev. W. G. Clark-Maxwell read a paper 'On the Roman Towns in the Valley of the Bætis,' being a record of six months' investigation of the Roman sites, &c., on the banks of the Guadalquivir between Cordova and Seville. After contrasting the thickly populated condition of the country in Roman times, as evidenced by the abundant traces of occupation, with its present scanty population, he described his method of investigation, which was to walk along the river bank, noting and marking on a map those places which presented evidences (such as bricks, &c., and "tierra de villar") of Roman settlement; remains of more extensive building, perhaps representing the *latifundia* of classical times; and such large collections of fragments of amphore or kilns as to suggest the site of a potter's workshop. He then gave a more particular account of the tentative excavations carried on at Peña Flor, Peña de la Sal, and Alcolea, the modern representatives of Celti, Arva, and Canana. A certain number of new inscriptions were discovered, while others were verified. A number of amphora handles bearing stamps were picked up, many of the stamps being the same as occur in other places, notably among the *debris* of which Monte Testaccio in Rome is composed. Mr. Clark-Maxwell was of opinion that these were mostly made in Bætica to contain the produce of that region when exported to Rome. A number of graves built of bricks and tiles were discovered, which, from their situation, orientation, and absence of objects deposited with the bodies, might be referred to the Christian period. At Alcalá del Rio the Roman walls of concrete partly remain, as well as the ruined fragments of quays and river walls, which bear evidence to the forgotten time when Bætis was a highway of commerce.—The Rev. E. S. Dewick, Mr. F. Spurrell, and Mr. H. Jones took part in the discussion that followed.

STATISTICAL.—May 16.—A paper was read by Mr. T. E. Hayward 'On Life Tables: their Construction and Practical Uses.'

ENTOMOLOGICAL.—May 3.—Mr. R. McLachlan in the chair.—Dr. A. L. Bennett exhibited various insects which he had collected in the French Congo. They included a species of Mantidae remarkable for its resemblance in coloration to a piece of bark.—Mr. F. Enoch exhibited a living specimen of *Nepa cinerea* infested with a number of minute red Acari on the ventral surface of the abdomen. He also showed eggs of *Nepa* and *Notonecta* lying *in situ* in decayed leaf-stalks of *Alisma*, and described the mode of oviposition as observed by himself in both of these genera. He then exhibited a living example of the remarkable aquatic Hymenopteron *Prestwichia aquatica*, Lubbock, and said it was one of a brood of nine that issued on May 1st from a single egg of *Colymbetes* found on September 5th, 1898.—Mr. Merrifield showed some specimens of *Hemaris bombyliiformis*, Esp., with the scales still covering the central portions of the wings. He said these scales, which are present immediately after the emergence of the insect, but soon become detached, may be rendered adherent by allowing a very weak solution of indiarubber in benzoline to run over the wings.—Mr. C. H. Dolby-Tyler communicated a paper 'On the Development of *Ceroptastes roseatus*, Towns, and Cockle.'

METEOROLOGICAL.—May 17.—Mr. F. C. Bayard, President, in the chair.—Mr. H. N. Dickson read a paper entitled 'The Mean Temperature of the Surface Waters of the Sea round the British Isles, and its Relation to that of the Air.'—A paper by Major-General Schaw 'On some Phenomena con-

nected with the Vertical Circulation of the Atmosphere' was also read.

MATHEMATICAL.—May 11.—Prof. H. Lamb, V.P., in the chair.—Drs. G. A. Miller and J. Pierpont were elected Members.—Major MacMahon communicated a few results in Partitions.—Mr. H. M. Macdonald read a paper 'On the Zeros of a Spherical Harmonic  $P_n(\mu)$  considered as a Function of  $n$ ,'—and Mr. W. F. Sheppard gave some account of his paper 'On the Statistical Rejection of Extreme Variations, Single or Correlated (Normal Variation and Normal Correlation).'

PHYSICAL.—May 12.—Prof. Perry, V.P., in the chair.—Dr. Lehfeldt read a note on the vapour pressure of solutions of volatile substances.—The Secretary read a note by Prof. W. B. Morton and Dr. Barton on the discussion of their paper 'On the Criterion for an Oscillatory Discharge of a Condenser.'—Mr. Addenbrooke exhibited and described a quadrant electrometer for application to alternating-current measurements.

ARISTOTELIAN.—May 8.—Mr. A. F. Shand, V.P., in the chair.—Prof. J. H. Muirhead read a paper 'On Dreams: some Observations and Inferences.' The study of dream-consciousness throws light not only on the history of mind by the illustrations it affords of primitive phases of mental life, but on its higher creative activities both in its ordinary imagery and in its dramatic situations. Dreams, he considered, were centrally initiated, owing comparatively little of their contents to stimulation of the organs of sense. As sleep deepens the experiences of earlier life tend to recur. In ordinary circumstances visual dreams tend to predominate. In the dreams of the blind auditory, not tactual images take the lead. The absence of movement in dreams is due partly to the weakness and vagueness, but also to the instability and fugitiveness, of our images. The cause of the difference of the pleasure-tone of dreams was an interesting practical question. The partialness of mental life causes fitfulness in the action of memory, feeling, and conscience, and also explains the absence of co-ordination of the different elements of our experience which is the most marked feature of dream-consciousness. This incoherence is partially counteracted by language, which is a logical system, and hence it is probable that, *ceteris paribus*, the dreams of the blind are more intellectual and coherent than those of others.—The paper was followed by a discussion.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Institution, 5.—Adjourned General Meeting.
- TUES. Royal Institution, 3.—'Recent Advances in Geology,' Lecture II., Prof. W. J. Sollas.
- WED. Linnæan, 8.—Annual Meeting.
- Geological, 5.—'The Distal End of a Mammalian Humerus from Tonbridge,' and 'Evidence of a Bird from the Wealden Beds of Anty Lane, near Cuckfield,' Prof. H. G. Seeley; 'The Rhyolites of the Hauraki Goldfields, New Zealand,' Messrs. J. Park and F. Rutley; 'The Progressive Metamorphism of some "Dalradian" Sediments in the Region of Loch Awe,' Mr. J. B. Hill.
- THURS. Royal Institution, 3.—'Water Weeds,' Lecture I., Prof. L. C. Miall.
- Hellenic, 5.—'Scenery in the Greek Theatre,' Prof. P. Gardner.
- FRI. United Service Institution, 3.—'The Importance of Sea Power to the Roman Empire,' Mr. W. Marshall.
- Physical, 5.—'The Thermal Properties of Normal Pentane, Part II.,' Prof. S. Young and Mr. Rose-Jones; 'The Distribution of Magnetic Induction in a Long Iron Bar,' Mr. C. G. Lamb.
- Royal Institution, 9.—'Climbs and Explorations in the Andes,' Sir W. M. Conway.
- SAT. Royal Institution, 3.—'The Music of India and the East,' Lecture II., Mr. E. F. Jacques.

#### Science Gossip.

OWING to the public improvements in the neighbourhood of Parliament Street, the Meteorological Society has been obliged to quit Great George Street, and has taken rooms at Prince's Mansions, 10, Victoria Street, which have been fitted up to meet the requirements of the Society. On Tuesday evening the President held an "at home" in the new rooms.

THE sixth volume of the "Cambridge Natural Library," which is now nearly ready for publication by Messrs. Macmillan & Co., completes Dr. David Sharp's treatise on insects, the first instalment of which has been generally recognized as an invaluable contribution to entomology. The new volume, dealing with bees, wasps, ants, beetles, butterflies, and moths, should appeal to a large public. It will contain about three hundred illustrations, specially drawn for the work.

THE Ladies' Conversazione of the Royal Society is fixed for Wednesday, June 21st.

#### FINE ARTS

##### THE SOCIETY OF PAINTERS IN WATER COLOURS.

IT is unfortunate for all concerned, and not least so for ourselves and our readers, that this the hundred and twenty-eighth exhibition of the "Old Society" suffers greatly from the absence of contributions from Mr. Abbey, Mr. Alma Tadema, Mr. R. W. Macbeth, Mr. David Murray, and Sir Edward Poynter, for although no doubt they are painters in oil rather than in water colours, each of them is undeniably master of both methods. On the other hand, it is manifest that the society is a strong one which can offer so many good things as are here despite their abstention and the regrettable fact that men so eminent as Mr. Hemy, Prof. Herkomer, Mr. E. R. Hughes, and Mr. H. Wallis have sent but one drawing apiece.

The first figure picture of importance which attracts the visitor is Mr. Hughes's life-size head of the *Antonio* of Shakspeare (No. 27), a powerful realization of a difficult subject, most learnedly drawn and painted.—In No. 65 Mr. Wallis furnishes a highly artistic version of a subject Meissonier treated with signal success, that is *Sedaine reading to Diderot his Comedy of 'Le Philosophe sans le Savoir.'* Writer and critic face one another at a table laden with books, and the treatment of the incident is so appropriate and sincere, the design is so spontaneous and humorous, that the artist has imparted to it stronger and fresher attractions than really belong to it. The picture, as a picture, is extremely strong and full of tone, and, withal, an admirable piece of colour; but the background and accessories are not so solid and highly finished as we expect from the artist.—Mr. Bulleid clings to the methods and the class of subjects by which he won a reputation; still he has introduced quite an exceptional charm as well as purity of taste into his two *Garland Makers* (51). He has placed them in a room lined with white marble and full of brightness, and softened daylight which, despite its delicacy, is luminous and broad in effect. The dresses of his graceful and well-drawn, but somewhat inanimate damsels harmonize perfectly with the marble. His other contribution, *Bacchante* (208), is less to our mind.—The most ambitious and complex of the figure pictures is Mr. Glindoni's representation, in what seems an appropriately old-fashioned way, of the ball which took place on account of *Nelson's Birthday at Naples* (151). The method of Mr. Glindoni is neatness itself, but it lacks strength; his tonality is deficient in force, and his coloration suffers because his local tints are somewhat weak, and in keys so low as not to be in keeping with the colours of the dresses or the splendour of a royal ballroom. On the other hand, the figures of the dancers, including those of Nelson and his *vis-à-vis*, are extremely good, being natural, not over demonstrative, and full of movement suitable to the somewhat slow



music of the dance.—Quite opposed to Mr. Glindoni's method is the robust and essentially decorative work of Mr. Walter Crane, who intends to illustrate his own foreshadowing of the millennium by *Haytime in Utopia* (177), a charming land where work is play, play does for work, and the graceful and amiable manners and looks of two young persons harmonize with the idyllic inspiration and almost operatic sweetness of the landscape about them. The same accomplished artist sends a fine and sincere *Sketch on Leith Hill* (175).—We congratulate the Marchioness of Lorne, a painter spoilt by being a princess, on her *Dorothy* (192), a damsel on a green couch, for it is very pretty, spontaneous, and delicate, and, though the handling is rather slight, it is neatly and correctly drawn, so far as it goes.

Mr. C. Haag's *Ali Ben Nasr Mansoor* (96) is a head of a handsome young Bedouin of the Mount Sinai region, skilfully drawn and brightly and richly coloured, though mannered. The vivacity and individuality of it are obvious, but it is destitute of the higher sort of inspiration, and makes us wish the accomplished painter would become a little more realistic. Apart from this it must be described as a portrait-like study of more than usual interest, simple and sincere to a degree not often attained by Mr. Haag, who is but too often nothing if he is not artificial.—There is a sort of rapture in the demeanour and attitude of Mr. E. F. Brewtall's figure of a young rustic playing on a violin at the foot of a cataract, and called *The Music of the Stream* (106), which is so far spontaneous and sincere as to render the introduction of the evanescent form of the spirit playing on her lyre not only intrusive, but antipathetic and objectionable. Otherwise the landscape background is in keeping with the figure and its poetical motive, and besides it is capably painted.—Mr. Louis Davis, a newly elected Associate, justifies the distinction bestowed upon him by painting a poetical Arthurian romance, which he calls *Beryl's City* (22) because it represents a champion in complete armour transfixing with his lance a dragon at twilight near a stream. The ghostly towers upon the hill behind him are sympathetically suggestive, and yet mysterious as magic towers should be.—Mr. Smallfield's *Leah* (203), culling flowers in a garden, is extremely, not to say unusually pretty and graceful for him, who always aims at making his figures so.—There are, too, some excellent figures in the *Playmates* (29) of Mr. C. Gregory, a bright and carefully studied picture of a garden in sunlight, rather weak in tone, however, and deficient in breadth and simplicity.—On the other hand, Mr. W. Duncan has gone beyond his ordinary range of thought and purpose in painting the interior of a cave at Elephanta and two nearly naked damsels performing *Ancient Brahmin Devotional Rites* (237). There is considerable attractiveness in the figures as well as tone and colour in the whole work, but the design is not explained, and the title is not explicit.—Mr. Rooke is an artist of rare ability and many resources, who is rapidly developing his powers and adopting with success a larger style than that of his earlier days. His *Terpsichore* (43) deserves praise for vivacity, energy, and excellent style. There is, too, a considerable amount of fire and character in *Herodias* (169).—*My Dolly so Cold* (168), Miss Martineau's picture of a little girl in winter costume, is sincerely and simply infantine, while *The Pink Fairy Book* (143), a well-conceived figure of a boy seated on a couch, is less childish, and at least so true to nature as to look like a faithful portrait. Portrait or not, the face is decidedly good.

A few more figure pictures ought not to be omitted in this brief notice of the year's doings by leaders of the Old Society, though they are not all of equal merit: Mr. W. J. Wainwright's *Councillor of State* (9); Mrs. E. Stanhope Forbes's *The Foot-Bridge* (14), where

the landscape predominates; the *Captive Malondada protected by Pumas* (16), which fails to interest us, though the pumas were drawn by Mr. J. M. Swan and the colour is excellent; a *Child learning to Write* (21), by Mr. Clausen, a better piece of painting than is usual with him, while its tints are clean and almost pure, which is probably a novelty in his practice, but a trite and feeble design; Mr. J. R. Weguelin's *Deserted Naiad* (38), a praiseworthy effort to paint a naked damsel crouching at the bottom of the sea; in *Cavalier Times* (50), Mr. A. H. Marsh's modern young lady in a large hat and plumes, by no means a happy illustration of its title's literal sense, still very pretty, and deserving admiration for the sweetness of the girl's face and the loveliness of her attitude and expression; and the *Harvesters* (45) of Mr. T. Lloyd, one of his sunny, bright, and skilfully painted riverside scenes introducing cleverly designed and spirited groups of country folks embarking in boats. This is one of the best of a series which is becoming hackneyed by over-repetition of similar incidents—not, it is fair to say, by mannerism in their treatment. Reapers resting at a riverside and within the shadow of some well-painted trees, and a sunny cornfield, are the materials of *Noon* (128), by the last-named painter, whose works are always pleasantly brilliant.—No. 82, the *Kitty* of Miss C. Phillott, is pretty and spontaneous, and justifies the hopes we formed when the lady was elected to this distinguished Society.—*Weeding the Beanfields* (86) introduces us to an extensive and picturesque landscape and some well-designed figures, the painting of which is exceptionally commendable. It is, perhaps, the most successful of Mr. J. Parker's recent contributions to this gallery; and *Visitors from the Park* (138), deer in an orchard browsing on the apple trees, is a richly coloured version by Mr. A. Hopkins of a subject Mr. R. W. Macbeth painted, if we mistake not, some time ago.

We turn now to the landscapes, and find Mr. Thorne Waite, as before, choosing his subject from the South Downs, and in *Shoreham Downs* (6), as usual, he takes De Wint for his model in painting the panorama in a low key of colour; but it is in need of finish. *Amberley Downs* (121) belongs to the same style of art, and treats a summer effect on a wide prospect quite as happily, for it is at once luminous and pretty.—Mr. H. Marshall, on the other hand, has deserted the smoky and foggy streets of London, and ventured upon coast-views, harbours, and quays (in the Low Countries) lined with quaint houses. One of the brightest and broadest of his drawings of them is *Harlingen Harbour* (2), for it is distinguished by softness and solidity, as well as by the colour of its milk-like water. *Haarlem* (32) is another excellent specimen of a Dutch scene. *Rye* (56) is a good view of that often-painted town, replete with colour and rich in tone; and a *Dutch Fishing Village* (103) is beautiful in its warmth and enamel-like tones and tints harmoniously softened and blended; but the composition of the barges grouped at the quay with their sails up is too obviously artificial to be satisfactory.—Another capital painter of streets, who, although he emulates Mr. Marshall, confines himself to buildings and groups of them rather than to vistas and long lines of houses, is Mr. S. J. Hodson, whose *Town Hall and City Gate, Loches* (10), is extremely expressive, while there is something picturesque in its sternness. The drawing deserves admiration on account of its masculine style and breadth, although the sunlit portion of the ancient walls is by no means so bright as it should be. Commendable likewise are Mr. Hodson's *English Tower, Angers* (179), and, above all in its picturesqueness, the *Chapel of St. Hubert, built on the Castle Wall, Amboise* (246), a happily chosen subject.

Messrs. Marshall and Hodson are essentially matter-of-fact painters and draughtsmen of a

solid kind, and their drawings afford a complete contrast to those of Mr. A. Goodwin, whose *Thun* (30) resembles a moonlit dream of exceeding tenderness and loveliness; yet it is a masterpiece of fine drawing, and excels in finish as in homogeneity. *Clovelly* (54) shows how Mr. Goodwin poetizes nature without losing hold of veracity, and has completely depicted the atmosphere's pearls and roses amid the prevailing silveriness of autumn in Devonshire. His *Whitby* (83) is full of colour, while *The Cities of the Plain* (99) is distinguished by the splendour of its sun-flushed cliffs and fiery clouds. Yet the title of this fine drawing is a mistake.—In the *Gloaming* (11) of Mr. E. A. Waterlow, the Society's President, also contrasts with the imaginative dreams of Mr. Goodwin. For instance, No. 11, the skirt of a shaw near a rough road as seen at moonrise, is a sweet idyl of a naturalistic, and yet poetical caste, and *Dawn* (109) resembles a Corot, while *Crossing the Heath* (156) approximates to Cox in his most sincere period.—*Wild Wales* (12), a good study of mountain-tops in Cox's favourite region of Snowdon, is, we think, incomparably the best of Mr. C. B. Phillip's drawings, and a sound specimen of solid and good draughtsmanship.—*The Red Poppies* (33) of Mr. J. H. Henshall possesses much character, colour, and force, and the girl's head is distinctly excellent.

We come now to the four drawings of Mr. A. Parsons. His brilliant wilderness of blue flowers amid darker foliage, named *Larkspur* (36), is full of light and colour, but rather hard, while his *Near Shiplake* (52) is delightfully fresh and airy. *Lilium krameri* at *Warley Place* (67) is, despite its hideous botanical name, wonderfully brilliant and elaborate, and yet by no means deficient in breadth; and *Sea Holly* (146), evidently a study for the very fine picture at the New Gallery, is a first-rate piece of draughtsmanship.—Mr. M. Hale, always happy in painting such subjects, is peculiarly so in *Bristol* (39), a fine representation of the soft pearls and silver of a wintry morning slightly veiled in mist. His *Moonrise* (70) pleases us almost as much, and *Under the Shadows of Ben Stioch* (120) is one of the best examples of mountain drawing that we have lately seen. It depicts with profound pathos a wild hollow high up in a desolate region, a gaunt hillside, and a steel-like pool interrupting the downward course of a torrent. The horror of the huge shadow and the pallor of the lustre which follows it over the scene make a noble and impressive picture, which is decidedly the best of Mr. Hale's contributions to this gallery, and promotes him to the first rank of his profession as a learned and poetical landscapist.—Another considerable success is *Sunset, Arran* (61), which depicts, in a bolder manner than Sir F. Powell usually adopts, the blue peaks of the island seen beyond the turbulent sea just after sundown, while they are set in the reddest fire and gold of a stormy evening. A great deal is required, as artists know, to succeed in dealing with a scene like this, and the sole shortcoming of this fine work is a slight woolliness about the sea in front.—Mr. S. P. Jackson's *Westerly Gale in Trevose Bay* (80) is also the worse for its woolliness; but its grey tones, the expressiveness of a flying cloud and its attendant shadow and gleam, and the drawing of the never-resting surges which beat against that wild shore Mr. Jackson has so often painted are admirable points in his coast-piece. Three other drawings by this artist depart from his usual mood, and demand attention.—Mr. C. N. Hemy's sea-piece *Good Luck to your Fishing* (132), though vigorous in movement and colour, is not up to his mark in other respects.—Contrast it with the delicate magic of its neighbour by Mr. A. Goodwin, No. 149, *Mont St. Michel, Summer*, a masterpiece of silvery tones.—With both of these works the student may profitably compare Mr. S. P. Jackson's *Long*

*Ships Lighthouse* (172), which is noteworthy for its composition and the swing of the well-drawn sea.—Again, there is a great deal to be liked in Mr. W. Pilsbury's *On the River Mole* (84), for it is a delicate, modest, and sober drawing by an artist who, however, paints too much to paint always well.—Mr. T. M. Rooke in *Rue St. Maixent, Poitiers* (225), the sunlit vista of a white street, returns to a class of subjects in which he succeeded greatly. His *Rue de la Psallette, Poitiers* (231), is excellent, being at once solid and luminous.—*Hoorn, Holland* (87), by Mr. R. W. Allan, part of one of the "Dead Cities," is most solid, and it is a striking contrast to *The Northern Athens* (91), Mr. J. Paterson's powerful and effective exercise in tone, which ignores form, but gains on those who study it. It is a view of Edinburgh from a distant standpoint.—There is much to praise in the outlining, tone, and colouring of Mr. E. Walker's line of spindling ash trees in *A Land of Showers* (104).—Mrs. E. Stanhope Forbes's *Shadow and Sun* (124) would be finer if the background were less intrusive and the meadow in front were not so thin and flat; and Mrs. Allingham reminds her admirers of her best days by *In a Bluebell Wood* (198), which is far more solid and fresh than the thin *Cottage near Westerham* (186).

## THE SALONS AT PARIS.

(Second Notice.)

FRENCH art is in mourning for Puvis de Chavannes. The Société Nationale des Beaux-Arts, of which he was the president, has decided to keep wholly unoccupied this year the place habitually reserved for his great mural paintings—and in any case there was no living painter to offer it to. Search was made in hope that the master had left some unexhibited work to represent him once more at the Salon of which he was the glory, and the authorities of the Museum of Lyons have lent for some weeks a portrait that Puvis left them in his will.

It is true that the great painter of mural pieces was not a portrait painter, if that implies an eye and a spirit careful about individual details and characteristic peculiarities of the living form; he knew that his talents did not lie in this direction, and he knew how to put his artistic will in accord with his means of expression. I dare say he did not paint more than three portraits in his life: that of an old friend exhibited in 1883; his own at the request of the Uffizi in Florence; and, lastly, that which we see to-day representing *Madame Puvis de Chavannes, née Princesse Cantacuzène* (S.N. 1187). "I see with my mind's eye on thy face that which I cannot express in this life, the soul still clad in the flesh which rises to God," wrote Michel Angelo in one of his sonnets to Vittoria Colonna. And this ideal portrait he never attempted, not only because, to use Vasari's expression, "abboriva il far somigliare al vivo," but because he despaired of putting in this picture all that he saw with the eyes of the spirit. The portrait of Madame Puvis de Chavannes—dressed in mourning of the soberest and simplest sort, pale, pensive, with her head slightly turned to one shoulder, and her exquisite hands falling crossed over each other—expresses as much of the inner life as a painted figure can contain and display. She was no longer young—and she was not yet Madame Puvis de Chavannes—when the painter figured her thus in 1882. On her closed lips, in her look, are revealed a grave and melancholy tenderness, an ineffable nobility; and the half-light which embraces and brings out her mourning figure wraps her, as it were, in a reflection of the sanctuary. And now the book is closed wherein, up to late hours in the long day, the master and the friend who made his last winters into fine days read together. Madame Puvis de Chavannes died some weeks before her husband; but they will both live in this moving portrait,

which might be inscribed with these verses by an old French poet, F. Maynard:—

My love is not a thing of yesterday;  
Twice twenty years ago you took your own,  
And loyal to that beauteous head alway,  
I loved the grey hair as I loved the brown.

Puvis de Chavannes was able, at least, before death to accomplish the decoration of the Pantheon, and now the last panel has been put in its place of that admirable 'Histoire de Sainte Geneviève,' which will always represent the highest achievement of French mural painting in the nineteenth century. He knew how to insert in a clear and serene harmony the charm of scenery, the distinction which belongs to nature. Thus he put new life into the old academic conventions in which decorative painting languished, and the lesson he taught has not been lost.

It is chiefly from landscape that the decorative panel of M. Henri Martin, *Sérénité* (A.F. 1343), borrows its truly soothing and serene poetry. It shows the end of a beautiful afternoon; a fine golden light strikes obliquely across the enclosure of the sacred wood, where poplars raise their light branches and yellowing leaves against a turquoise sky; men and women, clad in long robes, seated on the turf or leaning against the tree-trunks, are resting, talking slowly, or dreaming. A flying figure, carrying a lyre, passes above their heads, and ascends to the skies. The noble rhythm visible in the arrangement of the figures, their connexion with the landscape, the harmonious sweetness of the clear tones used—all makes a whole infinitely pleasing to the eye and restful to the spirit. The only misfortune is that M. Martin insists on painting in small touches set one against the other, in little lumps of colours which suggest shoddy materials. This method spoils the impression of unity and simplicity, which needs to be more homogeneously and largely given. The picture is like a large poetic composition, masterly in inspiration, rendered in a mosaic of wafers.

For the capital of Toulouse, M. Jean Paul Laurens, who has been entrusted with the decoration of the Galerie des Illustres of his native place, has painted a great ceiling on which he has symbolized the victory of *Toulouse contre Montfort* (A.F. 1131) at the time of the Albigensian war. These allegories are always difficult to handle; ceiling painting is besides a paradoxical sort of art, and I should say nothing about this specimen of it if M. Laurens did not claim attention by the freedom of his ideas and the powerful decision of his workmanship.

When the State asked M. Roll to commemorate in a large picture the ceremony of *La Pose de la Première Pierre du Pont Alexandre III.* (S.N. 1260), intended to connect the new palace of the Beaux-Arts with the Esplanade des Invalides, he was not informed of the ultimate destination of his picture. A certain indecision might then well have weighed upon his spirit, and it was to be feared that hesitation between the obsession of the thing seen and the vaguely decorative character of his canvas might result in a hybrid commonplace failure. He comes out of the business with the best grace in the world, and his picture is delightful. A "souvenir" the Catalogue calls it, and the word indicates aptly the character of the piece, which, with the precision suitable for an historic record, is nevertheless clad in a distant grace, and brings before one from the past the soberly smiling image of a beautiful day. The inevitable messieurs in black and the functionaries in uniform play as little part as possible. There they are, no doubt; they can be recognized, and are cleverly characterized in their individual likenesses, from M. Loubet, half hidden behind the strong back and shoulders of Félix Faure, to M. Picart, the manager of the Exhibition. But the centre and soul of the scheme is between the Tsar and the President,

the young empress in her bright robe, coloured like the autumn sun, and before her, clambering on the steps, a band of young girls clad in white, who offer her flowers with pretty curtsies. Their pretty heads and blonde locks, flying free or drawn up on the pliant necks, the painter has turned to the best account; and the border of dull greens, the dead tones of the hangings, the powdery autumn atmosphere, preserve a fine and delicate harmony in the picture. A great frame of carved wood, in the making of which M. Roll has turned sculptor at a moment's notice, and spent—wasted, to my thinking—a good deal of time, completes this painting with symbolic figures of Peace, Plenty, and the Arts. In my judgment it would have been as well without them.

I do not suppose that there is at the present day in the French School a painter more fertile in invention, more whimsical and charming, than M. Albert Besnard. Ideas—that is, painters' ideas—blossom in him with a delightful ease and naturalness, and nothing can equal the facility, variety, and go of his work. He shows (S.N. 135) a ceiling destined for a private hotel, and styles it *Les Idées*. At the back of the sky, behind a network of pine branches, the stars are shining, and in the blue of night light figures soar passionately, whose abundant draperies, flying in the rhythm of their airy dance, make in space large spots of yellow, orange, and sulphur with lilac, all in harmony, in delicate and rare agreement with the dark iris-coloured sky and the dull greens of the pines. And well worth a view is their rising, their gliding, their flying in the boundless sky, their ardent aspirations towards the distant stars, and a something in their gestures of flashing grace which enlivens the grouping of the tones to which they give originality. It may seem that nothing ought to be easier than to group yellows and blues, and yet how many painters have been denied by Heaven the gift of invention and fine feeling which makes a great master of colour!

Horace Vernet—who found every sky blue, every tree green, every pantalon rouge, and knew only one kind of green, red, and blue—exclaimed one day, at sight of 'La Vierge à l'Hostie' of J. D. Ingres: "To think that he has been prostrating us with such blues for twenty years!" The remark was impertinent from him, but it is no less true that the blues of Ingres are cruel. The curtain of the *odalisque* which has gone into the Louvre is one of the most disagreeably acid things the eye could light on—it is like a drop of vinegar on the retina.

Several young hands have thought it necessary to make great sacrifices, and to simplify things systematically to secure a return to harmony. Some endeavour to get it by effacing local tones; others by a combination of simple tones and an equalization of colours and lines, arranged in good architectural order, without any attention to individual form.

M. Maurice Denis has exhibited in the past in this style some pictures much praised by enthusiastic friends, but unworthy of mention, owing to their insufficiency and a childishness not devoid of pretension. His exhibit this year is a notable advance. The subject is the *Décoration de la Chapelle du Collège Sainte-Croix* (S.N. 478). The mystery of the Eucharist celebrated at mass is his inspiration for the picturesque theme of his picture. The bread and wine of the communion are symbolized by a vine trellis and a field of ripe wheat. Children of the choir poise the censor at each side of the altar, where the mystic rose tree blossoms, and a band of angels in the sky carry the cross of redemption. It is true that the design is prejudiced by a summary simplicity which does not recall Fra Angelico so much as a scholar who is immature; but the decoration is sweetly harmonious, the disposition of the thing truly beautiful. It reveals an artist's soul within,

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and—the professors of design may anathematize me as they will—this is the most important thing of all.

ANDRÉ MICHEL.

#### A NEW REMBRANDT.

107, Harley Street, May 14, 1899.

MR. MALCOLM BELL's letter in your last number is an example of the kind of criticism which has so far been bestowed upon my Rembrandt "Vanitas" picture. It is not clear whether Mr. Bell's doubts about the signature are as to whether it is not a genuine one or whether, being authentic, it is that of some other "Van Ryn" than Rembrandt Van Ryn. I have said that the signature is unquestionably authentic; whether it is that of Rembrandt rests upon other evidence, which to me is equally convincing.

The picture was exhibited for some months at the Burlington Fine-Arts Club. I have not inquired whether the very competent members of that society are equally convinced with myself; but I infer that it has found acceptance, since no dissentient opinions have come to my knowledge. I apprehend, however, that the question is interesting and important enough to warrant the exhibition of the picture to the general public, and if I can make any satisfactory arrangement to that end I shall be glad that it should be seen by everybody, and made, so to speak, to stand the fire of the most rigorous scrutiny.

As to Mr. Bell's objection that Rembrandt could not have painted such a picture at the early age in question little need be said. It is, in fact, precisely such a performance as the ambitious precocity of a genius such as Rembrandt would and could very well have painted at that age. Rembrandt was of the breed "nascitur non fit"; so, for instance, was Velazquez—both at first self-taught youths, working, although in different and widely separated countries, at about the same time, and, strangely enough, both painting still-life subjects. Velazquez, in fact, painted his early "bodegones" when not much older than Rembrandt, and, what is more, sold them at the *feria* at Seville—a feat, by the way, almost more difficult nowadays to young men than the production of masterpieces even.

I think I need not say anything about Mr. Bell's extraordinary argument as to the rules of the Guild of St. Luke, since, on his own showing, they did not apply to either Rembrandt or his master—there being, in fact, no such guild in existence in their art centre at the time.

J. C. ROBINSON.

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 13th inst. the following pictures from the collection of the late Sir Cecil Miles: R. Earl, A Lady, holding a letter, 173*l*. M. Cerezo, The Virgin in Adoration, 199*l*. Domenichino, St. John in a Vision, 105*l*. F. Guardi, The Rialto, Venice, 110*l*. Raphael, The Virgin with the Infant Jesus, 54*l*. 12*s*. Rubens, The Holy Family, 8,715*l*.; The Conversion of Saul, 2,047*l*.; The Woman taken in Adultery, 2,047*l*. Titian, Venus and Adonis, 420*l*.

The following pictures belonged to Lord Methuen: Lorenzo di Credi, The Holy Family, 714*l*. Gentile da Fabriano, The Coronation of the Virgin, 588*l*. J. de Mabuse, The Children of Henry VII., 556*l*. B. Pinturicchio, The Dismissal of Hagar, 367*l*. Sebastian del Piombo, Francesco Albizzi, 210*l*. Andrea del Sarto, Portrait of the Painter, 934*l*.; Agnolo Gaddi, 152*l*. Tintoretto, A Gentleman of the Pesaro Family, 147*l*. Raphael, Virgin and Child, 199*l*. Pastels: J. Russell, A Pig in a Poke, 787*l*.; Incredulity, 3,150*l*.

The remainder were from various collections: Rosalba, A Lady, holding a piece of music, 183*l*. Van der Meer, The Letter, 231*l*. D. Teniers, The Village Doctor, 378*l*. N. Maes, A Child, in red dress, 136*l*. Van Dyck, Henrietta Maria, holding roses, 273*l*. W. van Mieris, The Interior of a Kitchen, 252*l*. G.

Romney, Portrait of the Artist, in a red coat, 231*l*.; Mrs. Francis Newbery, 1,732*l*.; Francis Newbery, 367*l*.; Mrs. James Fletcher and James Fletcher (a pair), 294*l*. J. S. Copley, Susanna, Daughter of Justice Brett Randolph, 441*l*. P. Nasmyth, An Extensive Landscape, 283*l*.; Ivy Bridge, 798*l*. Sir T. Lawrence, Mrs. Strachan, with Newfoundland dog, 304*l*.; Lady Blessington, 220*l*.; The Rev. Burroughes T. Norgate, 325*l*. Rubens, A Young Lady, with ruff and string of pearls, 220*l*. Titian, Portrait of the Artist's Mother, 157*l*. Schiavone, Phœbus and Daphne, 168*l*. Sir H. Raeburn, Innocence, 1,995*l*. F. Hals, A Gentleman, right hand on hip, 3,150*l*.; A Lady, holding a book, 2,100*l*. F. Granacci, An Altarpiece, 336*l*. J. Hoppner, A Lady (Shelley's first wife?), 1,449*l*. R. Livesay, Anne, Edward, and Charles, Children of the Right Hon. E. Golding, 183*l*.; Ann, Wife of Right Hon. E. Golding, 294*l*. R. Wilson, Landscape, with lake, 147*l*. S. Ruysdael, River Scene, 115*l*. C. Jansens, Lady Dorothy Godolphin, 120*l*. A. van der Neer, River Scene, Moonlight, 126*l*. Early English, A Lady, in white dress and black hat, 168*l*.

The same firm sold on the 15th inst. the following, the property of Mr. W. Wright. Drawings: T. Rowlandson, Covent Garden Boxes, 1785, 157*l*.; The Hunt Dinner, 69*l*.; Preparing for a Masquerade, 75*l*.; A Visit to the Uncle, and A Visit to the Aunt (a pair), 133*l*. Engravings: By T. Rowlandson, Vauxhall Gardens, 46*l*.; The Fox-hunting Series (set of six), 56*l*. By P. W. Tomkins, Mrs. Siddons, after J. Downman, 126*l*. By F. Bartolozzi, Georgiana, Duchess of Devonshire, after J. Downman, 68*l*.

Of the collection which was long the chief ornament of Leigh Court our readers already know something from a special article published in these columns fifteen years ago, when (*Athen.* 2956) we described some of the finest works of that group, exercising, of course, that reticence of criticism due to doubtful pictures that were then about to be sold. A few weeks later we recorded the prices stated to have been obtained for some among them on June 28th, 1884. A considerable proportion of the best, such as the Altieri Claudes and a Hogarth or two, were really sold, and of the latter category two at least are now in the National Gallery, together with a Stothard and a Poussin. Of the putative Rubenses, 'The Holy Family,' 'The Woman taken in Adultery,' and 'The Conversion of Saul,' two at least are but "school" pictures, of which the designs only are wholly due to the master. This was more than ever apparent in King Street the other day, for they owe much of their fame to the engravings by Bolswert of the 'Conversion,' and by Cardon, Bromley, and others of 'The Woman taken in Adultery.' These circumstances amply account for the differences of the sums obtained for these much-talked-of works on the former as well as on the recent occasion. In 1884 the prices quoted for the three were 5,250*l*. for the 'Holy Family,' 1,785*l*. for the 'Woman,' and 3,465*l*. for the 'Conversion.' These quotations may be profitably compared with the more recent ones. As it happens, our surprise is great that nowadays anybody gave sums so large as the later ones for Rubenses which are manifestly not wholly autographic. The Cerezo was, in its way, a good picture, though it fetched so small a sum; the Domenichino at a hundred guineas only was as much a victim of fashion as of real taste and connoisseurship; we have seen worse works under Guardi's name than 'The Rialto' of Saturday last. The 'Titian' is but an old replica of the famous masterpiece. It belonged to Benjamin West. A so-called Holbein, a portrait of Sir W. Paulet, which belonged to G. P. Boyce (who ought to have known better than believe in it), was sold on Saturday for a nominal sum. The 'Mabuse' from Lord Methuen's is an old replica of a genuine picture Sir George Scharf did much for when he found it under other names at Hampton Court.

We admired extremely Rubens's 'Portrait of a Young Lady,' which belonged to Sir Clare Ford. A 'Marriage of St. Catherine,' catalogued to "Il Greco" (!), is a good work of its kind, and belongs to the Rubens category, though it was sold for 20*l*. Romney's portraits of the Newberys are interesting chiefly because they recall the well-known bookseller and his wife of the last century. That a Raeburn fetched nearly 2,000*l*. is a wonder, and when compared with the prices got for Lawrences, and the much larger sums paid but recently for no better works of Sir Thomas than were sold on Saturday, is edifying. The picture of a Venetian senator in a red gown, not included in the catalogue of Saturday, fetched 147*l*., and was not unfairly ascribed to Tintoret; while 'A Virgin and Child,' which fetched 199*l*., is a good old copy of Garofalo. The 'Portrait of a Gentleman,' by F. Hals, which was sold for a great deal more than fashion allowed, say, a quarter of a century since, was not only genuine, but good; its companion, 'A Lady,' was excellent, though the face was curiously out of drawing.

#### Fine-Art Gossip.

MR. HOOK is, with unabated energy, painting two large landscapes representing views near his own house, and portraying the effects of spring on masses of herbage and foliage (a theme he does not usually affect), and very clear and luminous skies.

It is not our custom to record the prices obtained for fine pieces of "antique" silver, but as the example was really a work of art of a rare kind, including chasing and embossing of very great merit, some of our readers may be interested by hearing that on Friday of last week Messrs. Foster sold a remarkable two-handled loving-cup, said to have been a gift from Charles II. to an ancestor of the vendor, at the rate of 5*l*. 19*s*. an ounce (171*l*.); it weighed 28 oz. 13 dwts. On the same occasion an engraved silver kettle realized 1*l*. 6*s*. an ounce; 2*l*. 2*s*. per ounce was given for a pair of candlesticks; and a founce of rare Venetian lace, being 3½ yards by 25 in., realized 56 guineas.

MR. B. T. BATSFORD will shortly have ready a new book on embroidery, the combined work of Mr. Lewis F. Day, who is just completing a course of lectures on the subject at the Royal Institution, and of Miss Mary Buckle. Its scope is practical, and it will be fully illustrated by reproductions of needlework on a scale large enough to show the stitch.

THE Fifth Annual Report of the Board of Manufactures in Scotland, anent the National Gallery, Edinburgh, &c., has been published, and tells us that nearly 72,000 visitors went to the gallery during the twelve months ending September 30th last, showing a decrease of 7,840 persons who entered without paying during the preceding year. A portrait by Raeburn, a cabinet full-length portrait of Sarah Malcolm (the Temple murderess) by Hogarth, and Wilkie's charming picture of 'The Gentle Shepherd' have been added to the collection. The Hogarth is that which the artist painted of the woman in Newgate shortly before her execution opposite Mitre Court, Fleet Street, March 7th, 1733. It is a bequest of the late Lady Jane Dundas, and was at the National Portrait Exhibition, 1868. Hogarth published a plate of it signed "W. Hogarth (*ad vivum*) pinxt & sculpsit. Price 6d." See 'The Catalogue of Satirical Prints in the British Museum,' Nos. 1906-1917, and the *Bee*, No. 5, 1733. According to Nichols the woman put on red to be painted in, and Walpole gave Hogarth five guineas for the picture she sat for. Wilkie twice or thrice illustrated 'The Gentle Shepherd' in a charming way. The best of these works is that which belonged to Mr. Gibson Craig, and which Lumb Stocks engraved. It shows the shepherd piping to two buxom maidens.

A CORRESPONDENT writes:—

"The Commission appointed to investigate the charges brought in connexion with the Museo di Villa Giulia is proceeding on its own lines—lines, according to all reports, very narrowly drawn. Only those witnesses are called whom Prof. Helbig can cite, only those facts considered which these witnesses can adduce—facts which justify the strong words used in the preface to the 'Führer durch die öffentlichen Sammlungen Roms,' but which might be supplemented by independent inquiry. Prof. Helbig thus seems to be made responsible for the public conscience, for whatever interest the Minister of Public Instruction may have in the discovery of the truth. It is true an incursion is made into the administrative department, with which Prof. Helbig was not concerned; but to obtain any result from this the head of the department, Prof. Bernabei, should, according to custom, be temporarily suspended. Only by this measure would officials be persuaded that the inquiry is meant seriously. At present they will be careful not to risk their income by abandoning a discreet reserve. The administrative question was not taken up save under a very serious threat of disclosure from one well acquainted with facts. Till that time the Commission seemed to put aside all points not distinctly archaeological, even when closely connected with the subject, passing over, for instance, as a matter which did not concern it, a direct question whether certain excavations were made, as stated in the publication, by the Government or (as is the fact) by private people, who would thus be acquainted at first hand with the finds. It is evident that such a question would touch both the archaeological controversy and the administration of funds. The Commissioners seem to equal, and even surpass, the aversion of the Department of Fine Arts and Antiquities to sites excavated; for whereas in one important point, during excavations conducted, with small intervals, for years, the Department was represented for one hour of one day, the Commissioners have never yet been there at all, and this although the position of the tombs is said to be incorrectly represented in the official publications. Finally, the notes consigned to the museum by excavators have not been produced, and verification is thus rendered impossible. With these limitations it is not surprising that no one takes the Government inquiry very seriously or believes it to be anything but a makeshift to ward off attack from an untenable position—a belief confirmed by the manner in which the task of investigation was snatched from the Accademia dei Lincei at the time when that body was setting to work. We may hope that the Government report, when published—it is not known whether it is or is not to be published—will set some of these doubts at rest. At present the impression produced on the public is unfavourable.

"Meanwhile the publication of the Del Drago prosecution throws a sidelight on the matter. We have here a mass of letters and evidence, sometimes contradictory, referring to transactions alleged to have taken place in 1891, when the museum was forming. At that time excavations were being made in land belonging to the Principe Del Drago at Mazzano, near Civita Castellana, and it was the common talk of the place that only the rubbish was set aside for the prince, the best objects being stolen and conveyed surreptitiously by night to Civita Castellana, whither the Count Cozza, representing Prof. Bernabei, came frequently by agreement to purchase them for the Museo di Villa Giulia. Founding himself on these rumours and on the evidence, among other persons, of one of the thieves, the Principe Del Drago endeavoured to obtain a Government inquiry, but failed. He then had recourse to the Law Courts, and instituted the penal prosecution, whereof the evidence lies before us. It has interest not only for the light it may throw on the honesty of the directors of the museum, but also because, according to the accusations, the objects thus dishonestly acquired were exhibited and published as the contents of tombs found elsewhere, so as to hide the fraud, and the basis was thus provided for the statement of one of the witnesses that 'the museum of the Villa Giulia may be defined as an archaeological swindle.' Whether the proofs produced were technically sufficient to obtain a legal conviction one cannot say. The point was never decided, for the Court pronounced that as the transaction took place in 1891, and five years had elapsed since then, a conviction was excluded by the Statute of Limitations. An elementary knowledge, however, of the conduct of Italian country people of the lower classes, dependent on fear and favour, leads to a shrewd interpretation of the depositions: help and connivance at first, boasts of the tricky feat afterwards; later, under pressure, attenuation, and, rarely, denial.

"That the supposed thieves should assert themselves innocent proves nothing of itself; but one of them, in a well-attested conversation, had confessed

the deed previously, and he damages his own case by going too far and saying that he had never even heard rumours of the abstractions. One would think that at least these rumours were sufficiently proved by the evidence of seven out of the nine people most closely connected with the excavations, not one of whom has ever recanted. Count Cozza himself acknowledges the disbursement of large sums to the alleged thief, but denies the acquisitions in question, and puts the payments on to the score of aid in topographical researches. His enthusiasm for topography is proved to the hilt by the one hour's visit mentioned above. Altogether the trial gives a vivid picture, to which the last touch of colour is lent by Prof. Bernabei himself in failing to produce the desired register of purchases and in sheltering himself in the end under the miserable subterfuge of the Statute of Limitations.

"Incidentally we come across an interesting fact. The objects which, according to the rumours, were the rubbish of the finds were dispatched to Rome in ten cases and sold to the Government by the prince for 400 lire. According to Prof. Bernabei, they were of small value, but gained value through the care expended on them in cleaning, mending, and classification. Now they arrived in Rome uncatalogued. How, then, could they be classified according to the rigorous tomb system of the museum? We are not told. No journal of excavations, no notes made on the spot, are produced. We are referred, as ever, to the (incriminated) publication. We should like at least to know whether the documents existed, and whether they were destroyed, and why, otherwise the assertion that the arrangement in tombs was a pure invention gains likelihood.

"On the whole, one may say the defence is more damaging than the attack. It does not in the least guarantee the accuracy of the report of excavations which Prof. Bernabei ventures to ask the archaeological world to accept as a basis for scientific conclusions. We are not going to base researches on the Statute of Limitations. We cannot appeal for evidence to tombs said to have been found at Narce, but which, for all the evidence obtained and obtainable, may be a farrago of antiquities from divers places enclosed in fanciful quadrilateral designs. The antiquities themselves seem of different dates. One hundred years of difference has been assigned by an archaeologist who at the time had no doubt of the accuracy of the publication. The shape of the tombs does not always correspond with the contents. The results of the Corneto excavations stand in the same contradiction with the 'tombs' of the museum as Prof. Helbig with Prof. Bernabei, and they are perhaps the most eloquent witnesses. Proof of such novelties is needed, and no proof is forthcoming—only evasion and assertion.

"In spite of all this there is uncertainty whether the matter will be quashed in the interests of the administration, or pursued till, according to Prof. Bernabei's expression, the truth shall shine forth in its full splendour. The majority of educated Italians take little interest in an archaeological controversy. The inquiry concerning malversation of funds, which might interest them, may never be made public. The Italian newspapers are mostly silent. Foreign protests are discredited in the name of patriotism. Hope of a clear solution rests with a few earnest Italians—students and excavators—who are pursuing the same luminous object as Prof. Bernabei, but who think it would be best attained by a full and public presentment of details. These men speak against his conduct with a great array of facts, and with very indignant words—words which might be mildly translated 'Quem ad finem sese effrenata iactabit audacia.'"

The new Swiss Federal Landes-Museum at Zurich is gradually being enriched with contributions from the local municipalities. Three of the Aargau towns have deposited some of their historical antiquities in it during the present year. Last week the Bürgergemeinde of Mellingen voted unanimously for the transference of a number of their historical treasures to the Landes-Museum, including their two ancient town banners, one of which was presented to the burghers by Pope Julius II. About ten years ago the same local council, in a less patriotic temper, sold the ancient sword of its official executioner to a private collector for 400 francs.

## MUSIC

### THE WEEK.

COVENT GARDEN.—'Tristan und Isolde,' 'Tannhäuser,' QUEEN'S HALL.—London Musical Festival.

'TRISTAN UND ISOLDE' was given at Covent Garden on Thursday evening last week. The new Isolde, Madame Litvinne, has a voice of excellent quality, but it was not heard to best advantage in the maiden's outburst of rage in the first act. In the love duet, however, her singing was most artistic and effective. It was only when the voice was forced that it became unpleasant. As actress Madame Litvinne displayed ability and experience; and yet one would have liked more freshness, greater spontaneity. M. Jean de Reszke as Tristan has, we believe, no rival. His singing in the second act is wonderfully fine, but only in the third act, in his impersonation of the luckless lover, with body weakened and mind distraught, are his histrionic powers called into full play. Frau Schumann-Heink was an excellent Brangäne. The Kurwenal of Herr van Rooy was thoroughly good; a certain effort, however, to make the most of the part slightly spoilt the illusion produced by the consummate art of De Reszke. Herr Mottl conducted the orchestra in a skillful and unusually careful manner; the playing at times was most delicate. On Monday evening the ever-popular 'Tannhäuser' was performed for the first time this season. Frau Gadske took the part of Elisabeth. There was nothing in any way to offend either in her singing or acting. Her voice, indeed, is of sympathetic quality, and her demeanour quiet; but there was nothing distinctive, striking in her impersonation. Miss Susan Strong sang well as Venus, but revealed more of the tenderness than the passion of the goddess. Frau Schumann-Heink as the shepherd boy sang most artistically, though her reading of the music was somewhat too prominent, too dramatic. M. van Dyck is a fine actor, and allowance must, therefore, be made for the unsatisfactory condition of his voice. At the opening his intonation was very imperfect, but he improved much during the evening. Herr van Rooy proved almost an ideal Wolfram, both as regards voice and deportment. M. Plançon was an acceptable Landgrave. Dr. Muck, the new conductor, has a firm beat and a comfortable, reassuring manner. Most of the playing, especially the overture, was exceedingly good. The chorus has greatly improved since the opening night.

M. Vladimir de Pachmann appeared at the London Festival Concert on Thursday afternoon last week and played Mendelssohn's Concerto in D minor, one of the composer's weakest works, and one which we thought dead and decently buried. The moderate success which he obtained may, perhaps, induce him to withdraw it from his repertoire. At the evening concert the third of Perosi's published oratorios, 'The Resurrection of Lazarus,' was produced. Of the actual performance we cannot speak; concerning the work, however, we would like to say a word. It shows improvement on 'The Transfiguration'; there is a certain unity, greater musical interest, and more finished workmanship. Yet, though the

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oratorio gains by comparison with its predecessor, it contains many dull pages. We are only judging the work from the vocal score; after careful inquiry, however, we believe that the orchestration does not present the music in any new, striking light. On the following day came 'The Resurrection of Christ,' a work already noticed in these columns. We have only to add that it is the best of the three oratorios presented at this festival. Now, seeing that progress can be traced, there is no reason why Dom Lorenzo Perosi should not one day astonish the musical world; but that day may be far distant, for he is young and, as yet, most inexperienced. Anyhow his artistic career will be watched with curiosity and interest. Of the vocalists Miss Ella Russell, Miss Lillian Blauvelt, and Mr. Gregory Hast deserve chief mention. Mr. Percy Pitt presided at the organ. Mr. Riseley conducted, but he discharged his duty without his customary enthusiasm. The concert commenced on Friday with Sir A. C. Mackenzie's Prelude to Acts II. and III. of 'Manfred.' This music was written for the projected revival last year of Byron's 'Manfred' at the Lyceum Theatre. The first Prelude has simplicity and much charm; the second is a vigorous, skilful, effective piece of writing. At the evening concert Mlle. Clothilde Kleeberg displayed her skill in Saint-Saëns's clever Concerto in G minor. On the Thursday Perosi's oratorio was followed by a setting for male chorus and orchestra of Campbell's poem 'Hohenlinden,' by Mr. Percy Pitt. That work we have read, and find the music fresh, picturesque, and ably scored.

The Saturday afternoon concert, with the combined bands of the Lamoureux and Queen's Hall orchestras, brought the festival proper to a close. Under ordinary circumstances there would have resulted mere mixture, not, as in this case, a true compound. Each orchestra had long been under an able conductor, and its members had worked together in unity; the fusion of the two bodies, therefore, was accomplished with comparative ease. The fullness of tone in loud passages was remarkable, but the most striking feature was the richness of tone of the strings in both loud and soft passages. Space prevents us from noticing in detail this concert and the three extra concerts on the following Monday, Tuesday, and Wednesday; but we would single out two numbers, the 'Leonora' Overture, No. 3, under M. Lamoureux, and the 'Meistersinger' Overture, under Mr. Wood. The effect in both instances was magnificent, and both conductors were at their best. And we would also mention the great and well-deserved success of the vocalists, Miss Lillian Blauvelt, and MM. Ben Davies and Ellison van Hoose, in their solos at various concerts. The oratorios of Perosi did not answer expectations; yet, as a whole, the festival proved a brilliant success, and Mr. Robert Newman has already announced a similar one, to take place in May, 1900.

### Musical Gossip.

DR. RICHTER gave his first concert at St. James's Hall on Monday evening. The only novelty was Glinka's capriccio 'La Jota Aragonesa,' a bright and effective piece. The pro-

gramme included the 'Euryanthe' Overture, the 'Parsifal' Prelude, the 'Siegfried Idyll,' and Brahms's Fourth Symphony. We shall hope to devote more space to the remaining five concerts of the series. For the present we must be content to say that among many great conductors of the present day Dr. Richter still seems to us to hold the highest place.

M. PADEREWSKI gave his only pianoforte recital this season at St. James's Hall on Tuesday afternoon. The first part of the programme was devoted to Beethoven, the second to Chopin. In the Beethoven Sonatas in C minor, Op. 111, and in F minor, Op. 57, there was some fine playing, but, excepting at moments—as, for instance, in the rendering of the *arietta* theme and first two variations—he appealed to the intellect rather than to the imagination. Chopin's Funeral March of the Sonata in B flat minor was most impressively rendered. A slight addition to the text, although of sensational character, proved effective; on principle, however, such things ought to be condemned, for they tempt ordinary pianists to tamper with texts in less skilful, or maybe in vulgar, fashion. The first movement of the Chopin sonata was taken at a rate incompatible with clearness. In the Fantasia, Op. 49, M. Paderewski played certain passages with wonderful tenderness; but aiming, apparently, at strong contrasts, he gave others with excess of passion, trying to extract more tone from his instrument than it was capable of producing. The hall was crowded, and the audience enthusiastic.

M. YSAÏE, whose performances of the Mendelssohn and Beethoven concertos last week at the London Festival attracted so much notice, will give three afternoon concerts at St. James's Hall. The first and third (May 30th and June 17th) will be with orchestra. The second, on June 12th, is announced as a violin recital.

THREE performances of Dom Lorenzo Perosi's 'Resurrection of Christ' will be given under the direction of the composer at the Queen's Hall on the following dates: Wednesday, June 7th, at 3; Thursday, June 8th, at 8.30; and Saturday, June 10th, at 3.

MR. ARNOLD DOLMETSCH's summer series of three concerts of old music will be given at 7, Bayley Street, Bedford Square, on Wednesday evenings, May 31st, and June 14th and 28th, at nine o'clock. The programmes will consist of English, French, Italian, and German music of the sixteenth, seventeenth, and eighteenth centuries, performed upon the lute, the viols in their various forms, the virginals, the ottavina, the clavicord, the violin, the harpsichord, and the organ. Some "Troubadour" songs of the thirteenth century will also be reproduced in their original form.

ACCORDING to *Le Ménestrel*, M. Siegfried Wagner has commenced a second opera, entitled 'The Judge.' The libretto, by the composer, is based on a novel by M. Conrad Ferdinand-Meyer.

KAPPELLMEISTER AUG. KLUGHARDT, of Dessau, the able composer of Bürger's 'Leonore,' Lenau's 'Schilfflieder,' 'Dornröschen,' &c., has recently written an oratorio, entitled 'Die Zerstörung Jerusalems,' which is said to have been most favourably received on its first performance at Solingen, in Rhenish Prussia.

ACCORDING to the *Musikalisches Wochenblatt* of April 20th, the damage through fire done to Haydn's birth-house at Rohrau has been greatly exaggerated. Only the front part of the building and the two memorial tablets have suffered slightly.

This week we are again compelled to omit notice of many interesting opera performances and concerts. Among the latter we would especially name M. Joseph Wieniawski's concert on May 11th; Madame Marchesi's vocal

recital, May 12th; Herr Ludwig Strakosch and Mlle. Marie Boedcher's vocal recital, May 15th; and Miss Adela Verne's second pianoforte recital, May 17th.

### PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society, 3.30 and 7, Queen's Hall.  
MON. Opera, 'Aida,' 8, Covent Garden.  
TUES. Opera, 'Der Fliegende Holländer,' 8, Covent Garden.  
WED. Miss T. Koenen and Madame Fischer-Sobell's Vocal and Pianoforte Recital, 8, St. George's Hall.  
THURS. Opera, Covent Garden.  
FRI. Master Vernon Warner's Pianoforte Recital, 3, St. James's Hall.  
SAT. Opera, Covent Garden.  
SAT. Señor Sarasate's Violin Recital, 3, St. James's Hall.  
— Opera, Covent Garden.

### DRAMA

#### THE WEEK.

ST. GEORGE'S HALL. — Performance of the Elizabethan Stage Society: 'Such Stuff as Dreams are made of,' taken from Calderon's 'La Vida es Sueño' by Edward FitzGerald.

By far the most interesting entertainment, from the dramatic standpoint, yet provided by the Elizabethan Stage Society is the representation of FitzGerald's rendering of 'Vida es Sueño,' given on Monday night. Much may be urged against FitzGerald's adaptation of Calderon's wild and powerful work, which, in consequence of omissions, can be regarded as neither faithful nor adequate. It is none the less the only accessible adaptation, and the choice of the Society was practically that or none. In poetic respects 'Such Stuff as Dreams are made of' is excellent, and the passages of verse, rhyming or assonant, have stately dignity, and are often sinuous and flexible. FitzGerald seems in adapting Calderon to have employed processes analogous to those he adopted in the case of Omar Khayyam, and so long as he obtains the desired result is little careful in following closely his original. To the story as such he has pretty closely adhered, with the result that the influence this exerts over the audience is potent. The exaggerated eulogy of Calderon by Schlegel is now all but forgotten, but Goethe, a sounder judge, held Calderon foremost in dramatic construction. It is curious to find a writer so hidebound as Bernis, when Voltaire sent him as things to laugh over the 'Heraclius' of Calderon and the 'Julius Cæsar' of Shakspeare, saying, with some timidity, but with more taste than was to be expected from him, "Je vous dirai, à ma honte, que ces vieilles rapsodies, où il y a de temps en temps des traits de génie et des sentiments forts naturels, me sont moins odieuses que les froides élégies de nos tragiques médiocres." The plot in the present case proved of absorbing interest, and the delight of the public triumphed over the inordinate length of not a few of the speeches. To some extent 'Such Stuff as Dreams are made of' treats seriously an idea used at second hand by Shakspeare in the Induction to the 'Taming of the Shrew.' On account of the menace contained in his horoscope, Segismund, heir to the kingdom of Poland, has been kept by his father, Basilio, in captivity in a mountainous region between that kingdom and Muscovy. Reluctant somewhat, Basilio causes the youth, while under the influence of a narcotic, to be brought to Court, treated with royal honours, and taught to regard his past life as a dream. Under the influence of his newly acquired powers Segismund shows himself more arbitrary, tyrannical, and dangerous than

has been predicted. He is accordingly narcotized afresh, carried back to his mountain waste, and doomed to a fresh imprisonment. Knowing now of his existence, the troops mutiny, set him free, and win for him the victory over his father, who abdicates in his favour.

This is as much as needs be told concerning a play which is animated by the spirit of romance and poetry, and even in its abridged state exercised so strong an influence over the public that a second performance, upon a larger and consequently less crowded stage, and with a few simple scenic accessories, is to be counselled. The performance was eminently satisfactory, when the cramped conditions under which the whole was given are taken into account. In three or four characters it rose to excellence. It is a dangerous experiment to trust to an actress a part such as Segismund. Miss Margaret Haldane, however, a lady of imperial presence, spoke with much force FitzGerald's lines, and showed the pained perplexity of the young prince, if not his martial ardour and his irresponsible fierceness. Mr. Ernest Meads was not wanting in distinction as the King; and Mr. Arthur Broughton was soldierly as Clotaldo, the guardian and warden of the prince. A difficult task is assigned Fife, the *gracioso*, taken by Mr. Leonard Howard, who, from a species of gallery or cock-loft into which he has intruded, has, in a very constrained position, to survey the more dramatic portion of the action. So complete was the success of the experiment, it might well embolden some management on the look-out for a novelty to mount some other piece of Calderon, such even as the gloomy, impressive, and magnificent 'Physician of his own Honour.'

#### Dramatic Gossip.

THE death of M. Francisque Sarcey, which had for some time been expected, removes from Parisian society a familiar figure and a striking individuality. Since 1867 he had contributed to the *Temps* the *feuilleton dramatique*. Closely as he was connected with the theatres, and great as was his intimacy with actors, he gave nothing to the stage; and though an all-round journalist and a writer of some note, it is by his theatrical reports or criticisms that he is principally remembered. M. Sarcey, who was born at Dourdan (Seine et Oise), was in his seventy-first year.

THE revival of 'Capt. Swift' at Her Majesty's included four of the original cast—Mr. Tree, who reappeared as the hero, and played it with more than his former coolness and aplomb; Mr. Macklin, whose Mr. Gardiner is one of his best parts; Mr. H. Kemble as Mr. Seabrook; and Mrs. Tree as Stella Darbisher. Miss Genevieve Ward, replacing Lady Monckton, plays Mrs. Seabrook in a more melodramatic style. Mr. Franklyn McLeay succeeds Mr. Pateman as Marshall, and Mrs. Cecil Raleigh Miss Rose Leclercq as Lady Staunton. With 'Capt. Swift' is performed as a farce 'A First Night,' Mr. Tree appearing as Achilles Talma Dufard, and Mr. Du Maurier as Timotheus Flat. Miss Lilian Mowbray's Amelia Fitzjames revealed genuine talent.

'JUDY,' an adaptation by Mr. Roy Horniman of Mr. Percival Pickering's 'A Life Awry,' was given on Monday afternoon at the Prince of Wales's. It is a gloomy and sentimental play, advocating a strange and indefensible theory of self-sacrifice, and was well played by Misses Nina Boucicault, Spencer Brunton, and Jessie

Bateman, Mr. Arthur Lyle, Mr. Wilfred Forster, and other actors.

THE performance at the Court Theatre of Mr. Carton's comedy 'Wheels within Wheels' has been postponed until Tuesday next.

SIR HENRY IRVING has been out of the Lyceum bill during the past week, his part of Robespierre having been taken by his son Laurence. An attack of influenza is stated to be the cause of his absence from the boards.

M. COQUELIN will succeed Madame Sarah Bernhardt at the Adelphi, his season beginning on June 26th with 'Cyrano de Bergerac,' 'Tartuffe' and 'Les Précieuses Ridicules' will be held in reserve.

THE death of M. Henri Becque, dramatist and journalist, has to be chronicled. He was the author of 'Les Corbeaux' and 'La Parisienne,' which were played at the Théâtre Français; 'L'Enfant Prodigue' at the Vaudeville; 'Michel Pauper' at the Porte Saint Martin, and subsequently at the Odéon; 'La Navette' and 'Les Honnêtes Femmes' at the Gymnase; and other pieces. M. Becque, who was Chevalier de la Légion d'Honneur, was born in Paris April 9th, 1837.

'IB AND LITTLE CHRISTINE,' a three-act play founded by Capt. Basil Hood upon a fairy tale of Hans Christian Andersen, has, it is said, been accepted by Mr. Martin Harvey.

SIGNOR LEOPOLDO MARENCO, who was during the Garibaldian era a most popular playwright, died recently at Milan at the age of sixty-seven in great poverty. His dramas had greatly contributed to kindle the patriotism of his countrymen; but after the unity of Italy had been accomplished and the patriotic ideals gave way to crude materialism, both the dramatist and his plays were neglected.

#### MISCELLANEA

The Bodleian Fragments of Juvenal. — 1. In v. 9 I would explain *Pyllus* and *Eupholius* (or according to Dr. Postgate's reading *Eupholius*) as a contrasted pair of gladiators with typical names. The former is the light and lightly equipped gladiator, the celerity of whose movements explains his appellation (Gk. *ψύλλος*); while *Eupholius* may be connected with the Gr. *φολίς*, *φολιδωτός* (v. Lex., s.v.), and denote one who is arrayed in heavy armour.

2. Vv. 12, 13. The reading and interpretation of these verses are alike difficult. I propose to put the question mark after *solet*, and to join "pars ultima ludi" with v. 13; also to read *aes* for *as*, thus:—

Accipit *aes* animas alioque in carcere *nervos*.  
pars ultima ludi

I see in this a reference to the phrase "assem elephanto dare." Note (1) that the elephant is a trained animal, and so *pars ludi*; (2) the phrase quoted (v. L. and S., s.v. 'As') is used of those who act in fear and trembling. The sense is: even a *belua* has its peculiar distinctions reserved to it (*alios*, &c. = a separate set of foot-ropes in the den); not so the husband whose wife has a paramour of the kind described. *Animas* I keep as = *animans*. J. A. NAIRN.

TO CORRESPONDENTS.—F. F. B.—G. H. F. N.—R. W. P.—C. K. S.—C. E. G.—M. A. H.—N. C.—L. H.—T. P.—received.

H. B. T. S.—Many thanks.

No notice can be taken of anonymous communications.

Erratum.—For "Balladseller," p. 602, col. 2, ll. 12-13, read *Flowergirl*. Our remarks apply to the latter-named example only.

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